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E-ISSN 2338-6770

Submitted date : June 28<sup>th</sup>, 2025  
Revised date : May 8<sup>th</sup>, 2025  
Accepted date : July 24<sup>th</sup>, 2025

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## Exploring the Vocal Ornamentation Style in Sri Hartati's Performance of the Keroncong Song "Bandar Jakarta" by Iskandar

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**Abstract:** Vocal ornamentation is a crucial component for singers, applicable across diverse musical genres, including *keroncong*. The performance of *keroncong* songs, including *keroncong asli*, *langgam*, and *stambul*, features unique characteristics of vocal ornamentation, with each singer cultivating a distinctive style. This research examines the vocal ornamentation style utilized by Sri Hartati in her rendition of the *keroncong* song "Bandar Jakarta," composed by Iskandar. Sri Hartati is a *keroncong* singer from Yogyakarta recognized at the regional and national levels, and her singing style serves as a reference for numerous other *keroncong* singers. This qualitative study uses content analysis to investigate her ornamentation style in the performance of "Bandar Jakarta," with particular emphasis on *cengkok*, *gregel*, *luk*, *embat*, and *nggandul*. The findings indicate that *luk* predominantly characterizes Sri Hartati's style, with *cengkok* and *gregel* also present. Her ornamentation is both simple and distinctive, contributing to her consistent success in national competitions. This study aims to serve as a reference and educational resource for the *Keroncong* course within the Music Education Study Program at the Faculty of Performing Arts, Indonesian Arts Institute of Yogyakarta.

**Keywords:** style; vocal ornamentation; keroncong; Bandar Jakarta; Sri Hartati



## 1. Introduction

*Keroncong* music embodies a unique genre in Indonesia's cultural landscape, reflecting the nation's extensive musical heritage and its ongoing development (Ayunda et al., 2013). *Keroncong* initially gained popularity among adults and elderly people primarily because of its soothing melodies, which offered a sense of tranquility. The sustained appeal of this phenomenon is largely due to its adaptability and integration into modern formats, including festivals and talent competitions, which are essential for maintaining and enhancing its visibility among younger audiences at the regional and national levels (Darini, 2014). *Keroncong* is defined as a musical form that resonates across generations, illustrating its transformation from a nostalgic art form to a dynamic cultural expression. The shift is highlighted by significant public appreciation and support, as demonstrated by the increase in *keroncong* concerts and competitions across the country (Darmawan & Milyartini, 2022). The introduction of *keroncong* as both an extracurricular activity in schools and a formal academic course in Indonesian universities reflects a deliberate initiative to integrate this musical genre into educational systems and safeguard it as an element of Indonesia's cultural heritage.

The Music Education Study Program at the Faculty of Performing Arts, Indonesian Arts Institute of Yogyakarta, exemplifies this initiative by incorporating *keroncong* into its innovative *Merdeka Belajar Kampus Merdeka* (MBKM) program, aligning with the Indonesian Ministry of Education and Culture's efforts to advance flexible and comprehensive learning paradigms. The integration of traditional arts into modern educational curricula fosters a deeper appreciation of Indonesia's musical heritage and addresses the challenge of younger generations' unfamiliarity with their country's rich cultural traditions (Hendry, 2013). The course effectively integrates theoretical insights with practical applications, enabling students to achieve a thorough understanding of *keroncong* music. This 3-credit module in the MBKM Program has been crucial for promoting cultural awareness and preservation among students during the even semester of the 2021–2022 academic year. The inclusion of *keroncong* in the academic sphere reflects a crucial advancement in preserving the longevity and relevance of this valued musical tradition within Indonesia's diverse cultural context.

The *keroncong* music genre possesses particular features, whether it is *Keroncong Asli* (a traditional type of *keroncong* music in Indonesia, which features fixed musical structures and instrumental interludes, maintaining the classic style and tempo linked to early *keroncong* traditions), *Langgam* (in the genre of *keroncong* music, *langgam* signifies a style that integrates the traditional accompaniment inherent to *keroncong* with melodic phrasing influenced by other regional musical genres, characterized by a

smoother vocal delivery and the inclusion of flexible ornamentation, *Stambul* (a *keroncong* style that incorporates influences from Middle Eastern and Malay musical elements, which include distinctive rhythmic patterns and melodic modes, with historical roots in musical theater known as *Komedie Stamboel*). These distinctive characteristics are evident in the musical performance, rhythmic patterns, and vocal style of its implementation. *Keroncong* songs feature vocal ornamentation techniques as an essential element of their performance, such as *cengkok* (a melodic ornamentation technique used in *keroncong* vocal performance, characterized by ornamental turns and elaborations that enhance the principal melody. This technique corresponds to melisma in Western classical music), *luk* (a smooth glide between two adjacent notes (ascending or descending), adding expressiveness, comparable to legato phrasing), *gregel* (a quick, short ornamentation featuring a rapid alternation around the main note, similar to a mordent in Western music), *wiled* (a vocal ornamentation technique in *keroncong* vocal performance involving subtle melodic slides or gentle pitch bending, typically used to enhance the expressive quality of a phrase), *embat* (subtle pitch shading or microtonal variation that enhances emotional expression), and *gandol* (a vocal ornamentation technique in which the *keroncong* singer intentionally delays a note or “hangs”, producing a suspended and expressive effect that enriches the melody's flow and emotional complexity) (Zilmi et al., 2021). Vocal techniques such as *cengkok*, *gregel*, and portamento are consistently implemented by all singers when performing non-arranged *keroncong* repertoires (*Keroncong Asli*, *Stambul*, and *Langgam*) (Widyanta, 2017). These techniques have become profoundly ingrained as the primary features of a singer's performance of *keroncong* songs. Nevertheless, each *keroncong* singer has a unique approach to performing *keroncong* songs, particularly in the addition of vocal ornamentation styles to each phrase (Rachman et al., 2022).

Vocal ornamentation acts as an embellishment, functioning as improvisation to enhance a song's musicality (Kusumah, 2021). A song is perceived as aesthetically pleasing when its ornamentation aligns with the distinctive characteristics of its genre (Suryati et al., 2018). Singers are expected to improvise based on their abilities during performances. Kratus, as mentioned in Rachman et al. (2022), indicates that all types of improvisation, regardless of complexity, reflect distinct vocal features. Performing *keroncong* songs presents challenges, as not all singers possess the fluency required, and specific vocal techniques unique to *keroncong* are necessary. Pambajeng et al. (2019) assert that it is crucial for *keroncong* singers to thoroughly study these techniques to recognize and address the challenges associated with *keroncong* songs.

Sri Hartati, a prominent *keroncong* singer, has been acknowledged by the

Yogyakarta community since the 1980s for her unique approach to performing *Keroncong Asli*, *Langgam*, and *Stambul* repertoires (Christy et al., 2019). One of the significant pieces she performs is the *Keroncong Asli* song “Bandar Jakarta,” which has gained wide-ranging recognition and appreciation among the general public (Fauzan & Nashar, 2017).

Students in the Music Education Study Program frequently encounter difficulties in mastering ornamentation techniques such as *cengkok*, *luk*, *gregel*, *wiled*, *embat*, and *nggandul*, largely due to their classical music backgrounds and dependence on existing scores (Bintarto, 2014). This study seeks to provide a transcription and analysis of Sri Hartati's vocal ornamentation style in “Bandar Jakarta,” serving as a reference for learning *keroncong* singing techniques (Liza & Mudzakkir, 2016; Sousa & Capprara, 2019).

The previous discussion confirms a necessity for a reference or model of vocal ornamentation in the performance of *Keroncong Asli* songs. It is essential to examine the types and styles of vocal ornamentation employed by Sri Hartati in her performance of the *Keroncong Asli* song “Bandar Jakarta,” composed by Iskandar. This analysis was performed using a structured musical notation transcription (Liza & Mudzakkir, 2016). This study is significant as it provides a practical approach for identifying ornamentation styles relevant to the performance of *Keroncong Asli* songs. This study analyzed Sri Hartati's vocal ornamentation style in her rendition of “Bandar Jakarta” and explored the reasons for her status as a benchmark among *keroncong* singers (Sousa & Capprara, 2019).

## 2. Literature Review

*Keroncong* music comprises four distinct types, such as *Keroncong Asli*, *Langgam*, *Stambul*, and *Ekstra* (a category within *keroncong* music that typically refers to adaptations or variations beyond the traditional forms of *keroncong asli*, *langgam*, and *stambul*. It often incorporates modern musical elements or creative improvisations while retaining *keroncong*'s characteristic instrumental texture). Each possesses unique characteristics, evident in their musical arrangements and vocal styles (Rachman & Utomo, 2017). According to Victor Ganap, cited in Suryati et al. (2018), *keroncong* music has its roots in a genre of Portuguese music called *fado*. In this sense, *keroncong* emerges as a musical genre that is a product of cultural acculturation (Christy et al., 2019). Soeharto, as mentioned in Rachman, described *keroncong* music as a traditional musical performance that utilizes diatonic scales, accompanied by a variety of string instruments played following specific rules, collectively forming its distinctive musical identity (Hendry, 2013). The *keroncong* performances in Surabaya

exhibit unique characteristics across various aspects, including musical form, lyrics, presentation, instruments, and tuning. *Keroncong* from Surabaya highlights the prominence of the cello and mandolin (Zandra, 2019).

The singing style of *Keroncong Asli* songs incorporates particular vocal techniques that define the genre, including aspects like breathing, intonation, articulation, and interpretation, along with unique *keroncong* ornamentations such as *luk*, *nggandul*, *gregel*, *cengkok*, and *embat*. In addition to possessing their style, *keroncong* singers are also expected to excel in these distinctive melodic embellishments (Supiarza & Tjahjodiningrat, 2021). The Stambul II singing style in the *Orkes Keroncong Putra Kasih*, for example, focuses less on vocal technique and instead uses recitative or rallentando style ornamentations, incorporating *cengkok*, *luk*, *gregel*, *embat*, and *nggandul*, which are learned independently through platforms like YouTube (Widyanta, 2017). Saartje adapts her singing style to align with the social context of each audience, thereby enhancing public appreciation for *Keroncong Tugu* performances (Darmawan & Milyartini, 2022). Melodic curves and ornamentations such as *luk*, *nggandul*, *gregel*, *cengkok*, and *embat* act as vocal embellishments that enhance and beautify the musical line. Ornamentation serves as an artistic enhancement designed to enrich the melody of a song. Every musical genre showcases unique ornamentation styles that embody the essence of the music (Setiaji, 2020). Ornamentation in music serves to enhance the beauty of the melody (Suryati et al., 2018). Similar to embellishments found in various art forms, ornamentation in musical art serves to enhance the aesthetic value of the work (Rahmat et al., 2019).

Beauty encompasses qualities that elicit a feeling of aesthetic enjoyment, with individuals conveying this sense of beauty through diverse forms that incorporate aesthetic elements widely valued by society. Plato, as referenced in Hermintoyo, characterized beauty as having both an intrinsically beautiful nature and just principles (Hermintoyo, 2018). In contrast, Aristotle, as noted by Sidek et al. (2021), characterized beauty as something good and pleasing. Beauty, in its most fundamental aesthetic form, relates to a person's unique experience of what they observe. Appreciation is a nuanced awareness cultivated through emotion and a deep sensitivity to art, ultimately resulting in an understanding and acknowledgment of the beauty expressed in a piece of art (Kusumastuti, 2009). Music captures beauty and serves as a creative expression that springs from the nobility of the human spirit. The distinctive sound of singing can be made delightful and pleasant to listen to by enhancing its beauty through various forms of vocal ornamentation (Gustin et al., 2023).

### 3. Methods

This study relies on a qualitative research method, utilizing a content analysis approach (Hadi & Sulisno, 2021). In this context, content analysis denotes a thorough investigation of the material in written or printed information. Content analysis is generally utilized within qualitative research frameworks. This analytical approach is applicable for scrutinizing various types of communication, such as newspapers, radio news, television advertisements, and other documentary resources. Similarly, it can be used to analyze the vocal ornamentation style of Sri Hartati in her performance of the *keroncong* song “Bandar Jakarta,” composed by Iskandar. Content analysis functions as a research method in nearly all social science fields.

The qualitative research method rests on the philosophy of post-positivism, which is used to examine phenomena in their natural environments (Sidiq & Choiri, 2019). This research concentrates on a particular object that is meticulously observed and analyzed. Sugiyono states that the descriptive method is used to describe or analyze research findings, though it does not aim to create wider generalizations. Research subjects may encompass individuals, groups, institutions, or communities (Suryati, 2016).

Following a chronological sequence, the research was conducted in a series of phases. During the initial phase, data collection techniques were used to acquire relevant information. A literature review was undertaken to compile pertinent references regarding the research topic as the data collection procedure began (Menrisal et al., 2019). In addition, field studies were implemented, which involved observations that were directed toward identifying the initial problems. Interviews were conducted to get supplementary information and data that were not documented during the observation period. Moreover, documentation was performed to augment the collected data, guaranteeing that the research findings were substantiated by reliable evidence.

Direct observation was conducted to meticulously examine the research subject, specifically the informant Sri Hartati, during her performance of the *Keroncong Asli* song “Bandar Jakarta” (Gustianingrum & Affandi, 2016). Andaryani further elucidates that the observation method is utilized to methodically and accurately examine items, humans, or environmental conditions using diverse approaches (Pandaleke & Jazuli, 2016). In addition to obtaining data unattainable from observation, direct interviews were conducted with the informant, Sri Hartati, an active performer of *keroncong*. The documentation was executed to record and retain the findings obtained from both observations and interviews with the research subject, specifically the informant in the capacity of an artist (Sutopo & Lukisworo, 2020). The undocumented data sources

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were acquired through field observations, interviews with the informant, and the examination of documentary materials (Pandaleke & Jazuli, 2016).

In the second stage, after completing data collection from the literature review and field studies, the data were processed and analyzed qualitatively. The methods of data processing and analysis include data reduction. The analysis in this study began with data reduction, followed by data presentation, and concluded with final results (Firman & Rahayu, 2020; Peng-Li et al., 2020). During the research stages, it is expected that accurate information or data will be collected, which can then be processed and analyzed to generate findings on Sri Hartati's vocal ornamentation style in the performance of the *Keroncong Asli* song "Bandar Jakarta," composed by Iskandar (Rachman et al., 2019). The results of this analysis, specifically the transcription of Sri Hartati's vocal ornamentation in her performance of "Bandar Jakarta," can serve as a valuable resource for the *Keroncong* course.

#### 4. Results

This section presents the research findings on the profile of Sri Hartati, a *keroncong* singer from Yogyakarta. Sri Hartati was born in Yogyakarta and currently resides at Tukangan, DN2-//714, RT 36, RW 07, Tegal Panggung, Danurejan, Yogyakarta. She is a retired civil servant from Radio Republik Indonesia (RRI), the national public broadcasting radio network of Indonesia. From an early age, Sri Hartati was introduced to *keroncong* music by her father, who was also a fan of the genre. Her upbringing, characterized by a consistent exposure to *keroncong* music, inherently cultivated her affection for the genre (Saputra, 2017). Sri Hartati specifically focused her talent on becoming a vocalist in the *keroncong* genre.

Sri Hartati learned the art of *keroncong* singing without formal vocal education. She relied on her innate vocal ability as a fundamental basis for enhancing her singing skills. To enhance her expertise, she studied under her husband, Djuwari Wardoyo, who was awarded the Bintang Radio, a national Indonesian singing contest organized by Radio Republik Indonesia (RRI) in Jakarta in 1965, recognized as a male *keroncong* singer. Djuwari Wardoyo served as the founder and chairperson of *Orkes Keroncong Surya Mataram*. Sri Hartati acquired classical vocal techniques (*seriosa*) from her brother-in-law, Janad, a national champion in *seriosa* singing. Over time, Sri Hartati attained significant success in regional and national competitions through perseverance and dedication.

Sri Hartati accomplished second place in the *Bintang Radio dan Televisi* (BRTV) competition, a national Indonesian singing contest organized by Radio Republik Indonesia (RRI), which was broadcast on radio and television. This recognition was in

the Pop Entertainment category at the regional level (Yogyakarta Special Region) in 1968. In 1971, she achieved first place in the same category at the regional level. In 1974, Sri Hartati participated in the *Bintang Radio dan Televisi* contest within the *keroncong* category for the Java-Madura region, securing first place. In 1975, she reached first place at the regional level in the Pop Entertainment category and progressed to the national level, where she also secured first place (Bramantyo, 2020). Her dedication to competition persisted, and in 1978, she participated in a national *keroncong* group competition, securing third place and earning the title of Best Female *Keroncong* Singer at the national level. This recognition enhanced her confidence, leading her to compete again in the regional *keroncong* singing contest in 1980, where she secured first place, followed by a first-place victory at the national level. Sri Hartati's accomplishments established her reputation as a distinguished and respected *keroncong* singer, serving as a model for numerous *keroncong* artists in Yogyakarta. Sri Hartati has served as a judge in *keroncong* singing competitions, including *Bintang Radio dan Televisi* and various regional events, in addition to her performance activities. She has released multiple *keroncong* music albums in cassette, CD, and online formats, including on YouTube.

In 1974, Sri Hartati secured first place in the *Bintang Radio dan Televisi* contest for the Java-Madura region as a female *keroncong* singer. Subsequently, she received an invitation from the district head of Danurejan, Yogyakarta, to assist in the development of *keroncong* music in the Danurejan area. The formation of *Orkes Keroncong Oenit Danurejan*, known as OK Onda, occurred as a result of this development. By 1975, the group's membership extended beyond Danurejan residents, incorporating musicians from various regions. In 1975, OK Onda was renamed after *Orkes Keroncong Surya Mataram* (OK Surya Mataram). OK Surya Mataram has consistently conducted rehearsals, originally scheduled on a weekly basis every Monday. Currently, rehearsals are conducted bi-monthly on Mondays, accommodating members' demanding schedules. Sri Hartati employs an instructional approach for aspiring *keroncong* singers that emphasizes the use of original song notation to assist students in developing *cengkok*, *luk*, and *gregel*. Teaching directly from the original notation facilitates accurate singing following the melody for learners. Sri Hartati's ornamentation style, characterized by *cengkok*, *luk*, and *gregel*, is relatively straightforward; however, her distinctive method has facilitated her attainment of multiple national-level victories. This information was provided by Hafidz Akbar Anugerah, a student in the Music Education Study Program at the Faculty of Performing Arts, Indonesian Arts Institute of Yogyakarta.

The following example presents the characteristic notations of *luk*, *gregel*, and *cengkok* as exemplified in Sri Hartati's style. *Luk* is generally performed by smoothly



transitioning between lower and higher notes or vice versa, akin to the legato technique in classical singing. *Gregel* is a rapid ornament that transitions from the principal note downward and returns, or ascends and returns, akin to a mordent in classical vocal technique. *Cengkok* is a form of *gregel* characterized by rapid movement from the main note to an upper pitch, followed by an abrupt return to the main note. It can also manifest as melodic turns that articulate a single syllable with multiple notes, akin to melisma in classical vocal traditions. In *keroncong* music, this technique is executed with a softer and smoother character.

**Notation 1.** The characteristic notations of *luk*, *gregel*, and *cengkok* in Sri Hartati's ornamentation style



Sri Hartati has continued to meticulously preserve the original song notations utilized in competitions since the 1970s. Consequently, when *keroncong* singers opt to study with Sri Hartati, they will undoubtedly learn from notations that faithfully represent the composer's intentions, as opposed to depending on YouTube versions that frequently include inaccuracies. This illustrates why Sri Hartati, as a naturally gifted *keroncong* singer, serves as a reference for learning *keroncong* singing within the Yogyakarta community. The success of her student, Hafidz Akbar Anugerah, who secured first place in the male *keroncong* singer category at the 2022 PEKSIMINAS (National Student Arts Week), a national arts competition for university students in Indonesia, further substantiates this claim.

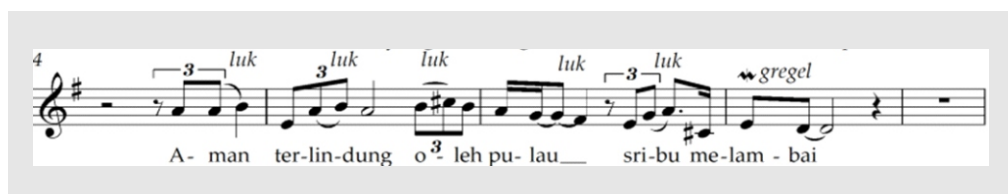
This discussion examines Sri Hartati's vocal ornamentation style through the analysis of the song "Bandar Jakarta," composed by Iskandar. This song was chosen due to its wide-ranging popularity among *keroncong* music enthusiasts and its frequent performance by singers in various *keroncong* ensembles. Interviews with Sri Hartati indicated that re-recording the sample song was unnecessary; it was recommended to utilize an existing recording from Sri Hartati's YouTube channel (Ardyanto & Rachman, 2022). To analyze the song, one may obtain the recording from YouTube and transcribe it into musical notation utilizing Sibelius software (Ungaran, 2013). The transcription is subsequently analyzed concerning Sri Hartati's vocal ornamentation style, encompassing *cengkok*, *luk*, and *gregel* (Indrawan, 2015). The transcription of the musical notation for "Bandar Jakarta" includes four measures in the first line of lyrics, specifically measures one through four (1-4).

**Notation 2.** The Musical notation of "Bandar Jakarta," showing the first line of lyrics in the initial four measures. Transcribed by Hafidz Akbar Anugerah.



The musical notation transcription of “Bandar Jakarta” in Notation 2 exemplifies Sri Hartati's vocal ornamentation style in measures 1–4. The transcription indicates that in the lyric “Awan,” particularly on the phrase “wan,” there is a *luk* ornamentation denoted by a curved line between notes 5 (sol) and 6 (la). A comparable *luk* ornamentation subsequently manifests on the lyric “menghiasi,” specifically on the phrase “meng.” The third *luk* is located in the lyric “indah,” specifically on the syllable “dah,” which is also indicated by a curved line between notes 1 (do) and 2 (re). Furthermore, in note 2 (re), there exists a “*fermata*” symbol, signifying that the note should be prolonged on the syllable “dah.” In addition to the *luk* ornamentations, there exists a *gregel* adornment on note 1 (do) in the lyric “permai,” particularly on the syllable “per,” indicated by the mordent symbol typically employed in musical notation. In the initial four measures of the introductory phrase, there are three ascending lute ornamentations and one *gregel*. The following transcription proceeds with the second line of lyrics, encompassing four measures, namely measures five through eight (5–8).

Notation 3. Musical notation of the second line of lyrics, consisting of four measures. Transcribed by Hafidz Akbar Anugerah.



The second line of the lyrics in Notation 3 contains five instances of the *luk* vocal ornamentation. The initial occurrence is found in the lyric “Aman,” particularly on the syllable “man,” which links notes 2 (re) and 3 (mi), as denoted by a curved line. The second *luk* appears in the lyric “terlindung,” precisely on the syllable “lin,” as well as on notes 2 (re) and 3 (mi). The third *luk* exists in the lyric “oleh,” notably on the vowel “o,” linking note 3 (mi) to note 4, which is indicated by a sharp symbol (#) and articulated as “fi.” The fourth *luk* appears in the lyric “pulau,” exactly on the syllable “lau,” linking note 1 (do) to the lower note 7 (si). The fifth *luk* in this phrase is located in the lyric “sribu,” particularly on the syllable “bu,” linking notes 1 (do) and 2 (re).

In addition to the *luk* ornamentations, a *gregel* ornamentation is present on the lower note 6 (la) in the lyric “melambai,” in particular for the syllable “lam,” indicated by the mordent symbol typically found in musical notation. In this line of lyrics, there are four ascending *luk* ornamentations, one descending *luk*, and one *gregel*. This musical notation transcription encompasses the third line of lyrics, comprising seven measures, primarily from measures nine to fifteen (9–15).

**Notation 4.** Musical notation of the third line of lyrics, consisting of seven measures and ending with the lyric “nelayan”.

Transcribed by Hafidz Akbar Anugerah.

The third line of lyrics in Notation 4 begins with the term “*melambai*” and concludes with “*nelayan*,” comprising the lines that follow: *melambai ronamerona mengembang layar laju perahu nelayan*. This lyric functions as the refrain of the *keroncong* song “Bandar Jakarta.” This part is usually preceded by a two-measure interlude before the commencement of the vocals. It is frequently reiterated and serves as the central component of the song. The transcription indicates three occurrences of *luk* vocal embellishment. The initial *luk* emerges in the lyric “*merona*,” particularly on the syllable “*na*,” linking notes 3 (mi) and 4 (fa). The second *luk* appears in the lyric “*mengembang*,” specifically on the syllable “*me*,” linking notes 5 (sol) and 6 (la). The third *luk* appears at the final word of the lyric “*nelayan*,” specifically on the syllable “*yan*,” linking notes 2 (re) and 3 (mi). In this third line, exclusively ascending *luk* ornamentations are used. The following musical notation transcription proceeds with the fourth line of lyrics, comprising four measures, from measures sixteen to nineteen (16–19).

**Notation 5.** Musical notation of the fourth line of lyrics, consisting of four measures, covering the lyrics from “memecah” to “Jakarta”.

Transcribed by Hafidz Akbar Anugerah.

The fourth line of lyrics in Notation 5 begins with the word “*memecah*” and ends with “*Jakarta*,” encompassing the lyrics: *memecah bui menyusur pantai m'nuju teluk Jakarta*. This line continues from the previous refrain, which was the second line of the song. In this second refrain, there are two instances of *luk* vocal ornamentation and one *gregel*. The first *luk* occurs in the lyric “*menyusur*,” specifically on the syllable “*sur*,” connecting notes 6 (la) and 7 (si) as an ascending *luk*. The second *luk* is found in the

lyric “pantai,” on the syllable “pan,” connecting notes 6 (la) and 5 (sol) as a descending *luk*. In addition to the *luk* ornamentations, there is also a *gregel* ornamentation on the lyric “Jakarta,” specifically on the syllable “kar,” marked by the mordent symbol in musical notation. In this fourth line, there are two *luk* ornamentations—one ascending and one descending—and one *gregel*. The following musical notation transcription covers the fifth line of lyrics, which consists of four measures, from measures twenty-one to twenty-four (21–24):

**Notation 5.** Musical notation of the fifth line of lyrics, consisting of four measures, starting with the lyric “indah” and ending with “malam”.  
 Transcribed by Hafidz Akbar Anugerah.

The lyrics in Notation 5 represent the fifth line of the song, beginning with the word “Indah” and ending with “malam,” covering the lyrics: *Indah lukisan alam kala senja menjelang pelukan malam*. In this fifth line, there are five ascending *luk* vocal ornamentations and one *cengkok*. The first *luk* appears in the lyric “indah,” specifically on the syllable “dah,” connecting notes 2 (re) and 3 (mi). Next, the second ornamentation is a short *cengkok*, similar to a *gregel*, found in the lyric “lukisan,” precisely on the syllable “ki,” consisting of three notes: note 1 (do), note 2 (re), and returning to note 1 (do). The third ornamentation, another *luk*, is in the lyric “alam,” on the syllable “lam,” marked by a curved line connecting notes 4 (fa) and 5 (sol). The following *luk* appears in the lyric “senja,” on the syllable “ja,” connecting notes 5 (sol) and 6 (la). The final *luk* in this line is found in the lyric “malam,” specifically on the syllable “lam,” connecting notes 2 (re) and 3 (mi). The subsequent musical notation transcription continues with the sixth line of lyrics, consisting of four measures, from measures twenty-five to twenty-eight (25–28).

**Notation 6.** Musical notation of the sixth line of lyrics from the song “Bandar Jakarta,” consisting of four measures.  
 Transcribed by Hafidz Akbar Anugerah.

As Notation 5 indicates, in the final line of the *keroncong* song “Bandar Jakarta,” there are three instances of *luk* vocal ornamentation – two ascending and one descending – and one *gregel*. The first *luk* appears in the lyric “*putih*,” specifically on the syllable “*tih*,” connecting notes 1 (do) and 2 (re) as an ascending *luk*. The second ornamentation, a *gregel*, is found in the lyric “*salam*,” specifically on the syllable “*sa*,” on note 6 (la). The next ornamentation is the second *luk*, occurring in the lyric “*salam*” as well, this time on the syllable “*lam*,” connecting notes 5 (sol) and 4 (fa) as a downward *luk*. Finally, the third *luk* is found in the lyric “*selamat*,” specifically on the syllable “*la*,” connecting notes 2 (re) and 3 (mi) as an ascending *luk*.

## 5. Discussions

Sri Hartati relies on original notations in her performance of *keroncong* songs, ensuring they correspond with the composer's authentic notation. This is achievable due to her possession of original, unaltered notations that have been meticulously preserved since the 1970s. Consequently, Sri Hartati discovers it more manageable to incorporate vocal ornamentation or *cengkok* into the *keroncong* songs she performs (Zilmi et al., 2021). Sri Hartati's unique approach to vocal ornamentation and *cengkok*, characterized by its simplicity and elegance, has led her to earn multiple awards at both regional and national levels. Many of her recorded *keroncong* albums showcase these distinctive *cengkok*, making them approachable and comprehensible for younger *keroncong* singers seeking to use them as references. As a result, numerous young *keroncong* singers are enthusiastic about learning from Sri Hartati. Sri Hartati, a celebrated and skilled *keroncong* singer, has emerged as a significant figure and a source of inspiration for those learning *keroncong* singing within the Yogyakarta community (Cahyani, 2017).

Ornamentation is an embellishment that stands as one of the most vital components in musical compositions. Every singer incorporates ornamentation into a song, and each song necessitates a unique method for applying suitable ornamentation or embellishments (Setiaji, 2020). This is also relevant to *keroncong* songs, including *Keroncong Asli*, *Langgam*, and *Stambul*. The embellishments present in *keroncong* songs are known as *cengkok*. The *cengkok* that define the *keroncong* songs performed by Sri Hartati include *cengkok*, *luk*, and *gregel*. The vocal ornamentation or *cengkok* employed by each singer showcases distinct styles, influenced by their unique skills and vocal qualities, which enhance the song's overall pleasantness and fluidity.

Sri Hartati's singing style in her performance of the *Keroncong Asli* song “Bandar Jakarta” showcases a unique approach to vocal ornamentation. Sri Hartati's

ornamentation style, commonly known as *cengkok*, is characterized by its simplicity (Pratama et al., 2023). The musical notation transcription of measures 1–6 of “Bandar Jakarta” reveals that her vocal ornamentation primarily consists of *luk*, with occasional appearances of *gregel*. Sri Hartati's ornamentation style in this song is marked by the use of ascending and descending *luk*, along with occasional *gregel*. In spite of the dominance of *luk*, she executes her performance with remarkable fluidity. Sri Hartati not only showcases her distinctive use of *cengkok*, *luk*, and *gregel*, but she also possesses a unique vocal quality characterized by a dramatic and expressive alto voice. This blend results in a singing style that is enjoyable to listen to and artistically captivating, as she expresses the song's beauty through her unique ornamentation technique.

Sri Hartati's voice captivates with its delivery of vocal ornamentations, such as *cengkok*, *luk*, and *gregel*, which act as forms of aesthetic expression (Hermintoyo, 2018). Skillfully performed vocal ornamentation or *cengkok* will resonate beautifully with the listener. The allure of a song is significantly heightened by the beauty of the singer's voice during a performance. Vocal ornamentation, or *cengkok*, serves as an essential form of aesthetic expression that enhances the beauty of a song. Nonetheless, not every vocalist can deliver a song in a manner that resonates with true beauty (Pebrianti, 2020). Sri Hartati, a *keroncong* singer hailing from Yogyakarta, showcases a captivating voice along with an elegant ornamentation style. Consequently, her unique vocal quality is highly regarded and has served as a benchmark for numerous emerging *keroncong* singers.

## 6. Conclusions

This study leads to two primary conclusions. Sri Hartati stands as a standard for *keroncong* singers within the Yogyakarta community, distinguished by her ornamentation style (*cengkok*, *luk*, and *gregel*) which, while relatively simple, is executed with elegance and charm. Despite the simplicity of her ornamentation style, Sri Hartati has achieved repeated national-level victories as a *keroncong* singer in a uniquely impressive manner. Additionally, she employs a teaching approach that simplifies the process of creating *cengkok*, *luk*, and *gregel*, by meticulously adhering to the original, authentic notations of the songs.

Sri Hartati, in her performance of the *keroncong* song “Bandar Jakarta,” faithfully follows the original notation that she has meticulously maintained since the 1970s and has consistently utilized in competitions. The examination of her performance of “Bandar Jakarta” reveals that her ornamentation style is straightforward, accessible, and easy to grasp, while remaining unique and captivating, complemented by her



distinctive alto voice quality that is challenging to replicate. Sri Hartati's ornamentation style primarily features *luk*, both ascending and descending, along with elements of *cengkok* and *gregel*. This illustrates that although her style is quite straightforward, it possesses a distinct quality that has undoubtedly played a significant role in her many accomplishments.

This study remains open to further exploration and, understandably, has limitations stemming from time constraints and various other factors. Consequently, additional research is required to delve deeper into the vocal ornamentation styles of *keroncong* singers. This research can serve as a valuable reference and foundation for future studies on similar topics. Younger *keroncong* singers can find it advantageous as a resource for mastering vocal ornamentation styles or *cengkok* in *keroncong* songs.

## 7. Acknowledgments

The authors express profound gratitude to the Rector and the leadership of the Indonesian Institute of the Arts Yogyakarta (*Institut Seni Indonesia Yogyakarta*) for their essential support of this research initiative. We extend our sincere gratitude to the Dean of the Faculty of Performing Arts and the Head of the Music Education Study Program for their permission and recommendations, which helped tremendously in the execution of this study. We express our sincere appreciation to Prof. Dr. Victorius Ganap, M.Ed.; Prof. Dr. I Wayan Dana, S.S.T., M. Hum.; Prof. Drs. Triyono Bramantyo, M.Ed., Ph.D.; Prof. Dr. Djohan, M.Si.; and Dr. Nur Sahid, M. Hum. Their expert guidance, support, and valuable insights played a crucial role in the development of this article. We extend our heartfelt thanks to the Library Unit (*UPT Perpustakaan*) of the Indonesian Arts Institute of Yogyakarta for granting access to vital reading materials that significantly assisted the writing process.

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