Rebaban Performance in The Song "Gorompol" at Kliningan Sunda

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Abstract: The study discusses the use of *rebaban* in "Gorompol" *sekar-gending* in Sundanese *Kliningan* performances. The study focuses on the role of the Sundanese *rebab* instrument in accompanying and enriching the musical composition, as well as how the *rebaban* playing pattern shapes the ornamentation in the "Gorompol" *sekar-gending*. The research method used is content analysis with data collection techniques through observation, interviews with art practitioners, and analysis of performance recordings. The results show that the Sundanese *rebab* plays a central role in the "Gorompol" *sekar-gending*, providing expressive nuances through accompanying melodies (pamurba lagu) and dynamic interactions with gamelan instruments. The Sundanese *rebab* playing technique in the "Gorompol" *sekar-gending* emphasizes embellishments (reureueus) and ornamentation variations that harmonize with the vocals and rhythm of the Sundanese gamelan. The skill of Sundanese *rebab* players in interpreting dynamics and ornamentation is an important factor in presenting the distinctive atmosphere of Sundanese *Kliningan* performances. Thus, this study deepens the understanding of the role of the Sundanese *rebab* in the "Gorompol" *sekar-gending*, and can also be a reference for the development of Sundanese *rebab* instrument learning methods and the preservation of Sundanese gamelan aesthetics in the context of Sundanese traditional music performances.

Keywords: *rebab, sekar-gending, Gorompol, Kliningan Sunda, ornamentation*

1. INTRODUCTION

Each region in Indonesia has a unique culture that becomes the identity or "distinctive feature" of that region. Within this culture, there are various forms of local culture that reflect the noble values of the local community (Febriyanti, 2014). One form of culture that is rich in aesthetic value is Sundanese karawitan. Sunda karawitan has its own uniqueness, both in terms of form, style, and musical expression (Herdini, 2012). In general, Sunda karawitan is divided into three main repertoires: karawitan sekar, karawitan *gending*, and karawitan sekar *gending* (Atmadibrata, 2006). *Kliningan* Sunda belongs to the karawitan sekar *gending* group, which is a form of music that combines vocal and instrumental elements simultaneously (Maulana & Romadlana, 2025; Maulana & Sutanto, 2024). In Sundanese *Kliningan* performances, various instruments are played in unison to accompany the song repertoire, including the *rebab, kendang, gambang, saron, demung, peking, bonang, rincik, selentem, kenong, and goong*. Among all these instruments, the *rebab* occupies a prominent position due to its role in setting the mood and shaping the musical character of the performance. The *rebab* not only functions as a melodic accompaniment, but also as a conduit for musical expression through crucial playing patterns with melodic embellishments and ornamentation. (Karmila eta al., 2023; Maulana, 2025). In Sundanese karawitan, tais technique is known as reureueus, a variety of melodic embellishments that are characteristic of *Kliningan* performances. The existence of this ornamentation technique serves as an

aesthetic marker that distinguishes *Kliningan* from other forms of traditional Sundanese performing arts.

The *rebab* in Sundanese *Kliningan* performances not only functions as an accompanying instrument, but also plays a strategic role as the pamurba lagu or main melody carrier, whose position is equal to that of the *sinden*. The difference lies in the medium of expression, where the *sinden* conveys the song through vocal lyrics, while the *rebab* player expresses it instrumentally. In practice, the *rebab* performs three main functions, namely merean, which is to provide melody and tone reference to the *sinden; marengan,* which is to play the melody simultaneously with the vocals; and *muntutan*, which is to present melodic embellishments and close the song at the end of each line (Karmila & Heriyawati, 2024). Performing these functions requires *rebab* players to have high musical sensitivity and consistent focus throughout the performance.

One of the most prominent pieces in the Sundanese *Kliningan* repertoire is the song "Gorompol." This *gending* has a distinctive structure and tempo, with a length that falls into the medium category, neither too short nor too long. In terms of musical structure, "Gorompol" consists of 24 bars that are aesthetically balanced and belong to the sekar ageung category. The embat character used is known as embat lalamba, which presents an elegant impression and a spacious melodic space. (Pandi Upandi, 2011; Suparli, 2010). The song "Gorompol" typically places the *rebab* as a central element in creating the musical atmosphere. The rich techniques of playing the *rebab* with melodic embellishments, such as reureueus, are intertwined in a dynamic interaction with the *sinden* vocals and gamelan rhythm patterns (Maulana, 2024; Maulana et al., 2025). The skill of the *rebab* player in processing and interpreting these musical dynamics is a major factor in presenting a deep musical experience that is able to touch the emotions of the listener.

These findings are in line with research conducted by Permana (2021), which confirms that mastery of playing techniques and ornamentation plays a very important role in the practice of *rebab*an in Sundanese karawitan. In his study, Permana provides an in-depth review of the *rebab* playing style of Uloh Abdullah, who is known for his strong and personal ornamentation. The results of the study show that there are at least 23 types of ornamentation used in the Sundanese *rebab* playing style: *Gedag Gancang, Gedag Lambat, Yayay Gancang, Yayay Lambat, Leak, Leot, Besot, Jawil, Torolok, Bintih, Berele, Lelol, Gerentes, Gibes, Keueum, Malih Wani, Galeong Maling, Kejat, Getet, Kedet, Pacok, and Gicel.* All of these ornamental variations have been transformed into markers of musical identity that expand and enrich the expressive power of Sundanese karawitan performances.

A number of previous studies have highlighted the existence and role of the Sundanese *rebab* in the context of karawitan, including research conducted by Tresnadi et al., (2025) entitled "Innovation in Teaching the Sundanese *Rebab* Through the Drill Method: Implementation and Effectiveness Analysis." This study examines the pattern of application of the drill method used by Asep Mulyana in the Sundanese *rebab* learning process. The findings show that the application of the drill method emphasizes a practical approach through intensive repetition of exercises to achieve optimal technical mastery, accompanied by a process of observation and an emphasis on developing the creativity and

improvisational skills of the students. Although humans acquire knowledge and experience directly, they learn more by observing the behavior of others and through repetition to achieve maximum skills. This method allows learners not only to master the desired techniques of playing the Sundanese *rebab*, but also helps them understand the beauty of the music contained in the Sundanese *rebab*.

Meanwhile, a study conducted by Azis (2016) in his thesis at Jakarta State University entitled "Mamanis *Rebab* Sunda in the Song Kembang Gadung in Gamelan *Kliningan*" discusses "mamanis" in Sundanese *Rebab* playing, particularly in the song Kembang Gadung played in Gamelan *Kliningan*. The results of the study show that there are eight basic mamanis and one developed mamanis in the song *Kembang Gadung*. These results indicate that the mamanis of the Sundanese *Rebab* are embellishments, including the techniques and fingerings used when playing them. The Sundanese *rebab* has eight basic mamanis, including one developed mamanis, in guiding the Sinden and Wiraswara when performing songs. One of them is the song *Kembang Gadung*, which uses the *pelog degung* 2(mi)=Tugu scale, meaning that the note 2(mi) in *pelog degung* is the same as Tugu in the Salendro scale. If this *pelog degung* scale is compared to the Western musical scale, Da (1) in *pelog degung* is the same as A in the A Major scale. The Sundanese *rebab* accompaniment for the song Kembang Gadung is accompanied by the *Kliningan* gamelan, which uses the Salendro scale.

Further studies were conducted by Karmila (2023) in the Paraguna journal, in a study entitled "*Rebab* in *Celempungan*: Function, Meaning, and Technique," which discusses the role and position of the Sundanese *rebab* musical instrument in celempungan art. This study discusses the important role of the *rebab* in celempungan art as a pamurba song that accompanies vocals in the Sundanese tradition. This research uses descriptive analysis with a qualitative approach supported by literature studies, interviews, and observations of social media content. In the context of celempungan, the *rebab* not only acts as a melody-carrying instrument but also contributes to building the musical structure and emotional expression of the song as a whole. *Rebab* playing techniques include bowing and plucking the strings to produce a variety of sounds. Various types of ornaments, such as *gedag, besot, lelol, and getet*, are used to enrich the beauty of the musical performance. In addition to its musical function, the *rebab* as a waditra also has a symbolic meaning that represents the elegance of Sundanese women's posture. The success of *rebab* playing is largely determined by the player's musical sensitivity in adjusting the tempo and vocal character. Thus, the *rebab* can be understood as the main instrument in *celempungan,* both in terms of its musical role and its aesthetic value.

Although the *rebab* has a very strategic position in traditional Sundanese music performances, studies that specifically examine *rebab* performance practices, playing techniques, and its contribution to the sekar *gending* "Gorompol" are still relatively limited. Previous studies have focused more on other repertoires, such as "Tonggeret" and "Kembang Gadung," or reviewed the general function of the *rebab,* for example, in the context of *celempungan*. In addition, the study of musical phenomena is an important aspect in efforts to develop the artistic value of a musical work. According to (Tabuena, 2018), musical analysis plays an

important role in deepening understanding of a work, enriching insight into the elements that make up music, and fostering appreciation for the diversity of musical expression. Based on this, this study aims to address the existing gap in research by specifically examining the practice of *rebab*an in the sekar *gending* "Gorompol" in Sundanese *Kliningan* performances.

A study of Sundanese *rebab* ornamentation is important given its significant contribution to enriching musical expression in various forms of Sundanese karawitan performances. In line with this, this study aims to examine in greater depth the forms, patterns, and variations of ornamentation applied by *rebab* players in their rendition of the song "Gorompol," while also examining how these musical elements reflect the individual styles and characters of each *rebab* player. It is hoped that the results of this study will broaden the understanding of the function and role of the *rebab* in traditional Sundanese karawitan, as well as serve as a reference for further study and preservation efforts, particularly in enriching the Sundanese karawitan heritage.

2. METHODS

This study applies a qualitative approach that allows researchers to obtain a deep and comprehensive contextual understanding Creswell, (2014) using a content analysis approach aimed at revealing, describing, and interpreting patterns, themes, and meanings contained in qualitative data, both from text and audiovisual media. As stated by Krippendorff (1980), the content analysis approach provides a basis for researchers in formulating findings that can be traced and have a degree of validity in explaining the relationship between data and its context. In this study, content analysis is used to examine the musical ornamentation aspects of the Sundanese *rebab* in the song "Gorompol," specifically in the presentation of Sundanese *Kliningan* (Permana, 2018).

Data collection in this study was conducted using three main techniques, namely observation, interviews, and review of performance recordings. According to Priyatni (2014), observation is a method of data collection through a structured process of observation and assessment, with the results presented based on the facts found without being influenced by the observer's subjective judgment or views. Based on this, the researcher acted as an observer by analyzing the video content of the song "Gorompol" performed by two *rebab* players (Caca Sopandi and Dede Mpi). The focus of the observation in this study was directed at an in-depth study of the *rebab*an techniques applied by the two *rebab* players in their performance of the song "Gorompol" in the context of a Sundanese *Kliningan* performance. Through this observation, the study sought to reveal the playing patterns, application of ornaments, and technical differences that emerged from the musical interpretations of each *rebab* player. In addition, interviews were conducted with Sundanese karawitan artists, both academics and practitioners experienced in Sundanese performing arts. These interviews aim to gain a more comprehensive understanding of the aesthetic, technical, and functional aspects of ornamentation in Sundanese *rebab* playing (Anwari et al., 2025; Ratnaningtyas, 2022).

In addition, the analysis of the performance recordings was conducted using two main sources. The first source was a recording of the *rebab* performance of the song "Gorompol" performed by

Caca Sopandi and published on the Sopcareb YouTube channel on August 6, 2021. The second source is a recording of the *rebab* performance of the song "Gorompol" by Dede Empi, which was uploaded to the Sarno Anno YouTube channel on March 19, 2025.

3. RESULTS AND DISCUSSION

3.1 Results

The Sundanese *rebab* is an instrument that produces sound from the friction of strings on a resonator or sound source made from cow or buffalo skin. The function of the Sundanese *rebab* is as a *pamurba lagu* or song carrier, which is similar to a sinden. In every artistic performance that uses the *rebab*, the *rebab* player is required to add embellishments and ornamentation to their performance in order to produce a distinctive musical performance full of harmony. The musical ornamentation in Sundanese *rebab* playing is the result of long exploration and creativity by traditional artists and academics. Every note, bowing technique, and ornamental improvisation that appears in a performance is not merely the result of a fixed musical structure, but a reflection of the feelings, intuition, and individual interpretations that have developed from generation to generation. Ornamentation in Sundanese *rebab* playing not only enriches the musical color, but also becomes a space for personal expression for *rebab* players who respond to the musical context and emotions built in a performing arts presentation. In this context, the Sundanese *rebab* acts as a medium that continues to evolve through the aesthetic touch of artists and practitioners, who create distinctive styles and idioms that become the musical identity of Sundanese *karawitan*. The following is an explanation of how to bow and ornament the Sundanese *rebab*:

1. Sunda *rebab* bowing technique

The bowing technique on the Sunda *rebab* is a fundamental aspect that greatly determines the characteristics of the playing, especially in forming the pedotan or bowing strokes that have breath and are able to produce a distinctive senggol nuance in Sunda *rebab* ornamentation. The bowing technique is not just a matter of simply bowing the *rebab*, but involves controlling emotions, finger pressure, and a feel for the tempo and dynamics of the song. In general, this technique is divided into two main types, namely long strokes and short strokes. Long strokes are usually used to play notes that require deep and continuous expression, while short strokes are used for certain accents that enrich the rhythm and dynamics of the music. Mastery of these two types of strokes is very important for a *rebab* player in order to express musical beauty in every performance. Thus, several Sundanese *rebab* bowing techniques have been developed, as follows:

A. *Ligar*, which is done by strumming both strings of the *rebab* simultaneously without placing your fingers on either string. In line with what was stated by Permana, (2019) in a journal on education and arts studies, in this strumming technique, the pressure from the strumming hand is light or gentle, resulting in a long and flowing strum. This strumming technique is often used when the song falls to a low note 1 (Da).

B. *Embat* or *golosor* is a strumming technique performed with a single directional movement, either pushing or pulling, slowly. This movement is performed smoothly to produce a long, smooth, and

flowing sound without pauses or jerks. This technique is usually applied to one or more notes in order to create musical expression, such as *senggol* or ornamentation. This technique requires good control and mastery of the hands so that the sound produced remains smooth and uninterrupted.

C. *Cacagan* is performed by continuously rubbing the pangeset on the *rebab*, producing several notes that sound intermittent in one direction of the rubbing. Although the pangeset remains attached to the wire during this process, the pressure and subtle movements of the right hand allow for the creation of rhythmic and repetitive short notes. This technique is often used to provide dynamic accents in songs, creating a sense of excitement or assertiveness in certain musical phrases. Mastering the *cacagan* technique requires good coordination between the left and right hands so that each note remains clear, even though it is in a single, physically uninterrupted stroke.

Table 1. Scraping technique on the Sundanese *rebab*

	Friction	
No	**Friction**	**Symbol**
1	*Ligar*	!!
2	*Embat/golosor* (friction direction pushed forward)	⟶
3	*Embat/golosor* (friction direction pulled backward)	⟵
4	*Cacagan*	⟷

(Source: Soni Tresnadi, 2025)

2. Sundanese *rebab* ornamentation techniques

A. *Gedag lambat*, this technique is performed using the ring finger or middle finger. It involves pressing the strings slowly outward and inward, with a slow and steady tempo. The main characteristic of this technique is the use of gentle pressure, accompanied by long and continuous strokes. Functionally, *Gedag Lambat* is generally applied at the end of a musical performance.

B. *Gedag gancang* is intended to produce a sound character with fast and dynamic sound waves. This technique is generally performed by vibrating or quickly moving the little finger on the ring finger, which is pressing the string. Alternatively, this technique can also be performed by the ring finger or middle finger by pressing the string outward and inward quickly and repeatedly. The result of applying this technique is a sound resembling vibrato or rapid modulation, which gives the impression of intense and expressive musical movement.

C. *Torolok*, a fingering technique that utilizes the coordination of two fingers, namely the middle finger and ring finger. These two fingers are placed side by side and then moved alternately so that there is repeated contact or friction between them. The *Torolok* technique reflects controlled finger dynamics, where the end of the note produced can be determined by either the middle finger or the ring finger, depending on the musical intention and the phrase being played.

D. *Lelol*, a plucking technique in *rebab* playing that involves the coordination of three to four fingers, namely the index finger, middle finger, and ring finger. In this technique, the index finger is usually used to touch or press the wire (string), while the middle and

ring fingers alternately perform rhythmic contact or intersecting movements. The *lelol* technique is generally applied in the *salendro* scale system, which is characterized by wider intervals between notes compared to other scales.

E. *Jawil*, a *tengkepan* technique in *rebab* playing that involves moving between notes through the coordination of two fingers, namely the middle finger and ring finger. This technique is performed by sliding the tengkepan position from one note to another in a continuous stroke, creating a smooth and uninterrupted sound.

F. *Getet*, According to Atik Soepandi, (1975) and Sopandi, (2015), the term getet refers to a friction technique in *rebab* playing that emphasizes the principle of "one stroke, one note." In its application, getet is a combination of the *kesetan* technique which is the technique of strumming the strings quickly and briefly and the tengkepan technique, which is performed intensely on a single note in a very short duration. This technique produces a sound that is intermittent or seemingly fragmented, creating an auditory effect that resembles broken notes.

G. *Leot*, intended to produce a series of notes that sound curved, or in musical terms known as legato. The main characteristic of the *Leot* technique lies in the continuity between notes without any noticeable pauses or breaks in sound, creating the impression of a unified and expressive melody flow.

H. *Gerentes*, a clamping technique that involves the use of four fingers usually the index, middle, ring, and little fingers which touch each other and are moved alternately. This technique does not stand alone, but rather contains and integrates elements from several other basic techniques, such as *gedag* (fast pressure), *leot* (legato or curved tone flow), and *keleter* (subtle vibration or light tremolo). This technique is specifically used in the *madenda* scales.

I. *Besot*, a technique involving the vertical shifting of the little finger, either from top to bottom or vice versa, as part of the process of articulating notes. This technique ends with "discarding" or lowering the main note to the note below it by one step, which produces a buzzing sound. Endang Rukman Mulyadi in Permana, (2021) refers to this sound effect as ngahieng, which is a sound character that slopes gently and seems to 'disappear' slowly.

J. *Gebes*, a clamping technique that gesturally resembles a "throwing" motion or, in Sundanese, *piceun*. In practice, the *gebes* technique involves the quick and light release of notes from the main *tengkepan*, as if releasing the notes into the sound space without further emphasis. This technique produces a distinctive auditory effect, namely a light, floating note ending that does not linger too long.

Table 2. Ornamentation and Symbols of the Sundanese *Rebab*

Imprisonment		
No	**Ornamentation Name**	**Symbol**
1	Gedag Lambat	∿∿∿∿
2	Gedag Gancang	∿∿
3	Torolok	⋏⋏⋏

4	Lelol	ᧈ
5	Jawil	ᨾ
6	Getet	∨
7	Leot	ᢃ
8	Gerentes	Z
9	Besot	�
10	Gebes	ħ

(Source: Soni Tresnadi, 2025)

3. *Rebaban* Notation for the Song "Gorompol" by Caca Sopandi and Dede Mpi

The role of the *rebab* instrument in performing a song is very important. This gives rise to the distinctive playing styles of each *rebab* player, particularly in the use of ornamentation in terms of placement and technique, as well as the way they strum the strings, which are characteristic of their individual styles. The differences in the *rebab* playing will be clearly seen and heard when the same song is played, but the nuances and feel produced will differ from one *rebab* player to another.

To examine the distinctive ornamentation in the *rebab* playing of Caca Sopandi and Dede Mpi in the song "Gorompol" in the *Kliningan* performance, the song notation was transcribed. This process not only aims to document the musical form, but also considers the productivity of the work as well as the existence and prominence of each *rebab* player.

The transcription of the song "Gorompol" is accompanied by descriptions of the ornamentation and symbols used by the two *rebab* players for comparison. The two figures used for comparison are Caca Sopandi, a *rebab* player with an academic background, and Dede Mpi, who is known as a non-academic *rebab* artist and practitioner. The selection of these two figures is based on their contributions to the world of *karawitan*, both in terms of the number of works and their influence among artists.

Based on the transcription results, the following is a notation of Caca Sopandi and Dede Mpi's *rebab* playing in the song "Gorompol".

Figure 1. *Rebaban* notation for the song "Gorompol" by Caca Sopandi (Souce: Soni Tresnadi, 2025)

Figure 2. *Rebaban* notation for the song "Gorompol" by Dede Mpi (Source: Soni Tresnadi, 2025)

Based on the two notations presented earlier, this section examines the use of ornamentation performed by the two *pengrebab* in the sekar-*gending Gorompol*. The analysis focuses on comparing the ornamental playing styles of Caca Sopandi and Dede Mpi. The following section presents the results of this comparative analysis.

Table 3. Analysis of the *Rebaban* in the Song "Gorompol" by Caca Sopandi and Dede Mpi

No	Ornamentation Name	Symbol	Amount Of Ornamentation	
			Caca Sopandi	Dede Mpi
1	Gedag Lambat	∿∿∿	14	5
2	Gedag Gancang	∿	3	11
3	Torolok	⋎⋎	5	6
4	Lelol	ɘ	4	5

5	Jawil	ᴍ	4	2
6	Getet	V	14	32
7	Leot	ȝ	16	7
8	Gerentes	Z	0	0
9	Besot	ε	2	1
10	Gebes	h	4	5

(Source: Soni Tresnadi, 2025)

In the process of analyzing the ornamentation of the *rebab* in the song "Gorompol" performed by two *rebab* players, Caca Sopandi and Dede Mpi, a number of interesting trends were found regarding the patterns of ornamentation use. The results of the study show that each player has a different style and aesthetic choice in expressing the song, even though both remain rooted in the same traditional framework. These differences are not only quantitative, but also have a direct impact on the formation of the musical atmosphere and expressive character of the "Gorompol" performance.

The most common type of ornamentation in the second peng*rebab* piece is known as getet, which is symbolized by the letter v in notation. Caca Sopandi uses this ornamentation 14 times, while Dede Mpi uses it more intensively, 32 times. The high frequency of use shows that getet is a very important element in the presentation of the song "Gorompol," serving to strengthen musical expression, add dynamics, and give emotional emphasis to certain parts of the song's structure. In Dede Mpi's performance, the repeated use of getet creates a dynamic, energetic, and somewhat dramatic impression, making the song feel more lively and pulsating. In the context of *Kliningan* aesthetics, the intensification of getet can be understood as an effort to deepen the feeling and present a strong performative appeal to the listener.

The difference in the frequency of ornamentation, especially getet and slow gedag, has a significant effect on the atmosphere and musical expression of the song "Gorompol." The dominance of getet in Dede Mpi's playing creates a more intense, tense, and energetic atmosphere, because the accentuative and repetitive nature of getet sharpens emotions and increases musical drive. The intensity of the getet's use makes the performance sound more expressive and performative, with strong emotional emphasis at certain points in the song's structure. Conversely, the relatively minimal use of gedag lambat in Dede Mpi's performance means that the reflective and calm atmosphere is not particularly prominent, so that the musical character tends to be fast-paced and direct.

In Caca Sopandi's performance, the higher frequency of slow gedag contributes to the creation of a more lyrical, stable, and contemplative musical atmosphere. Slow gedag allows phrases to develop slowly and provides space for resonance, so that the expression of the song feels more refined and organized. Meanwhile, the more limited use of getet in Caca Sopandi's performance implies a reduction in dramatic tension, but actually reinforces the impression of structural balance and melodic continuity. Thus, the difference in intensity between getet and slow gedag not only reflects technical choices, but also represents different expressive strategies in building the feel and atmosphere of the song "Gorompol"

In contrast, Caca Sopandi tends to emphasize other types of ornamentation that convey a calmer and more structured impression. This can be seen in the use of slow gedag ornamentation, symbolized by ~~~, which appears 14 times, while Dede Mpi only uses it 5 times. This pattern creates a melancholic or reflective mood in the presentation of the song and is one of the characteristics of Caca Sopandi's *rebab*an style. In addition, leot ornamentation, notated with the symbol ꒱, is also quite dominant in Caca Sopandi's playing, appearing 16 times, while in Dede Mpi's playing it appears only 7 times. This data shows that Caca Sopandi explores more flowing patterns that shift smoothly between notes, reflecting his stable and rhythmic control of the notes.

Other ornamentations such as *torolok, lelol,* and *jawil* appear with moderate frequency and relative balance in the performances of both players. This indicates that these sections are quite flexible within the structure of the song, allowing them to be filled with variations in ornamentation according to the preferences of each player. Meanwhile, some types of ornamentation such as *gesetes* and *besot* appear very rarely, with gesetes not being used at all by either player. This condition can be interpreted as a form of musical selectivity, in which both peng*rebab* consciously choose the ornamentation that is considered most effective in shaping the musical character of the song "Gorompol".

Based on these findings, it can be understood that even though both *rebab* players performed the same song, their choice of ornamentation and the intensity of its use reflected different musical approaches. Dede Mpi tended to emphasize intensity and expression through the repetition of getet ornamentation, while Caca Sopandi prioritized structural stability and melodic flow with an emphasis on slow *gedag* and *leot*. This difference not only shows the diversity of techniques in the Sundanese *rebab*an tradition, but also confirms that musical interpretation in this tradition still allows room for freedom of expression for each *rebab* player.

In addition, findings regarding the pattern of *rebab* ornamentation in the *gending* "Gorompol" reveal a different character compared to *rebab*an practices in other repertoires, such as in the song "Tonggeret" by *rebab* player Uloh Abdullah. In Supanggah's (2009) perspective, this difference shows that each *gending* provides a unique expressive space for the *rebab* as the *pamurba* of the song. In the repertoire of the song "Tonggeret" by *rebab* player Uloh Abdullah, ornamentation such as *getet* and *gedag gancang* is generally used selectively and structurally, serving to emphasize transitions and maintain the continuity of phrases, so that the feel of the song tends to be stable and controlled.

In contrast, in "Gorompol," particularly in Dede Mpi's performance, the high frequency of getet usage indicates a more expressive and performative orientation. The intensification of getet contributes to the creation of a more tense, dynamic, and energetic feel, positioning the *rebab* not only as a melody carrier but also as a direct driver of musical emotion. Meanwhile, Caca Sopandi's tendency to emphasize slow *gedag* and *leot* represents a strategy that emphasizes structural balance and melodic smoothness, so that the feel of "Gorompol" is presented in a more lyrical, stable, and contemplative manner.

This comparison confirms that the differences in *rebab* technique between "Gorompol" and other repertoires such as "Tonggeret" by *rebab* player Uloh Abdullah are not coincidental, but rather rooted in the character of the *gending* and its aesthetic orientation. Thus, the variation in the use of ornamentation reflects the dialectical relationship between taste, technique, and the role of the *rebab* as the melody carrier, which allows for diversity of expression without departing from the framework of the Sundanese *rebab* tradition. This finding broadens the context of the research by showing that the musical identity of the *rebab* is contextually shaped by the repertoire, traditional practices, and the individual creativity of the *rebab* player.

3.2 Discussion

The discussion of the presentation of the *rebab* in the "Gorompol" *gending* shows that the *rebab* instrument does not merely serve as a melodic accompaniment, but functions as a musical agent that shapes the interpretation, atmosphere, and character of the performance. Within the framework of performative musicality, the *rebab* can be positioned as a pamurba lagu, an element that plays a role in determining phrases, dynamics, and expressive structure, as stated by Karmila (2023). The function of the *rebab* as a pamurba lagu does not only work in the technical realm, but also functions as a medium for articulating musical taste that lives in the oral tradition of Sundanese karawitan, so that the practice of playing the *rebab* in the *gending* "Gorompol" reflects a system of musical knowledge that has been passed down from generation to generation and understood through practical experience, not merely through notation or written rules.

The application of friction techniques and various ornamentations such as ligar, embat, and cacagan not only works on a technical level, but also presents an aesthetic nuance that builds the musical identity of the "Gorompol" song. These ornamentations serve as a means of creating atmosphere (wanda) and reinforcing the character of the song, in line with Saepudin's (2015) view that ornamental details in Sundanese karawitan are an expression of collective feelings that have been culturally codified. In other words, these techniques become a vehicle for the meeting between musical structure and aesthetic values that live on in traditional performance practices.

A comparison of the performance styles of Caca Sopandi and Dede Mpi shows that the practice of *rebab*an in Sundanese *Kliningan* is based on the principle of interpretive freedom that remains within the framework of established tradition. This finding is in line with the thoughts of Tabuena (2018) and Vlahopol (2019) regarding the performativity of traditional music. The analysis data shows that getet ornamentation plays a central role in the

expression of both players, although the frequency of its appearance differs significantly, namely 14 times in Caca Sopandi's performance and 32 times in Dede Mpi's performance. This difference indicates that the musical structure of the song "Gorompol" is flexible and allows room for individual creativity, but is still controlled by phrase patterns, the saléndro scale system, and embat lalamba as the main aesthetic markers of the song.

These differences in performance style can be further interpreted through Stuart Hall's (1996) framework of musical identity, adapted in the study of karawitan, in which variations in style are understood as a reflection of each musician's background knowledge and experience. Caca Sopandi, with his academic approach, emphasizes clarity of structure and balance of phrases through the use of slow gedag and leot, resulting in a smooth and organized playing style. In contrast, Dede Mpi's approach leans more towards expressive spontaneity, reflected in the higher frequency of getet and gedag gancang, mirroring the orientation of stage practitioners who prioritize emotional energy and direct performative presence. These findings show that the *rebab* playing in the song "Gorompol" is not merely a technical result, but rather a manifestation of each player's musical identity.

Within this framework, Caca Sopandi and Dede Mpi's playing styles do not merely reflect technical preferences, but rather become a form of identification with the Gorompol melody. Caca Sopandi, with his academic approach, emphasizes clarity of structure and balance of phrases through the use of slow gedag and leot. This choice represents an effort to maintain the identity of "Gorompol" as a song that is subtle, organized, and reflective, in accordance with the concepts of rasa and wanda in Sundanese karawitan aesthetics. In contrast, Dede Mpi's approach, which emphasizes expressive spontaneity through the intense use of getet and gedag gancang, shows a more performative process of identity articulation, where "Gorompol" is presented as a lively, dynamic *gending* that is responsive to the stage context and interaction with the audience.

By utilizing the perspective of cultural identity in music as proposed by Rice (2007) and Stokes (1994), the practice of playing the *rebab* in the *gending* "Gorompol" can be understood as a process of meaning formation that involves the relationship between musicians, repertoire, and social context. The musical identity of "Gorompol" is not singular or static, but is formed through various performative interpretations that remain rooted in the framework of tradition. Thus, the stylistic variations of Caca Sopandi and Dede Mpi do not obscure the identity of the song, but rather affirm its continuity as a cultural practice that is constantly being negotiated. These findings show that the *rebab* playing in the song "Gorompol" is not only a technical achievement, but also a medium for articulating the living and contextual cultural identity of the Sundanese.

Overall, the results of this analysis reinforce the view that the practice of *rebab* playing in Sundanese karawitan takes place in a dialectical space between established traditional rules and the interpretive agency of the players. The placement of ornamentation, friction patterns, and musical density have been proven to have a direct influence on the character of the performance and the aesthetic experience of the listener. Therefore, in the context of the "Gorompol" *gending*, the *rebab* not only functions as a melody carrier but also as a determinant of

mood, style, and expressive core in Sundanese *Kliningan* performances (Apriansah, 2024; Saepudin, 2015). The identified stylistic differences simultaneously reveal the dynamic continuity of a tradition that continues to evolve, shaped by generational trajectories, experiential backgrounds, and performance contexts.

4. CONCLUSION

This Study ini This study confirms that the Sundanese *rebab* plays a very important role in the performance of the song "Gorompol" in *Kliningan* performances, both as an accompaniment to the song and as a medium for creating expressive nuances through the application of musical ornamentation. The results of the study show that there are distinctive individual styles for each *rebab* player, such as Caca Sopandi and Dede Mpi, which are reflected in their choice and intensity of ornamentation techniques, including *getet, gedag lambat,* and *leot*. These differences in *rebab* playing styles not only reflect the musical background of each player, but also enrich the variety of expressions in the Sundanese karawitan tradition. The study of the bowing and plucking techniques shows that the practice of playing the *rebab* is flexible and not rigid, allowing room for personal interpretation and creativity while remaining grounded in traditional musical structures. Thus, this research not only contributes to the preservation of Sundanese *rebab* aesthetics but also opens up opportunities for the development of learning methods oriented towards style and expression, while strengthening the position of the *rebab* as an important instrument in the formation of the musical identity of Sundanese performing arts.

AUTHOR CONTRIBUTION

The first author began this study by formulating the research direction, conducting field observations and interviews, processing preliminary data, and searching for various sources relevant to the research theme. Meanwhile, the second to fourth authors were involved in the in-depth data analysis process. The four researchers then worked together to divide the tasks of compiling a description of the findings and formulating a comprehensive discussion of the research.

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