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The Form and Structure
Of The Main Repertoire on Gamelan Monggang Cigugur, Kuningan
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Abstract:

The musical form and structure of the main repertoire on *Gamelan Monggang Cigugur, Kuningan* is a gamelan monggang textual study with restrictions against the issue of the structure and form of the music. This study aimed to answer the related problems of existence and the system of inheritance as one of the gamelan conservation efforts. Problems about *gamelan monggang* existence, indicated by a regeneration factor they would not run, the lack of documentation of efforts so as to have an impact against the mastery of the material *gamelan monggang* repertoire by the gamelan players already get older, and the loss of some repertoire.

Through qualitative research approach to the analysis of descriptive, a study of the main repertoire on *gamelan monggang* produce findings regarding the form of the *gending* consisting of *renggong alit* and *renggong macapat*, a similar composition of the structure with between gamelan *pelog salendro* in musical aesthetic of Sudanese *karawitan*; consisting of the *pangkat gending*, *pangjadi*, *bagal gending*, *ngeureunkeun*, *naekuen*, and *nurunkeun*.

Keywords: the Form, Structure, Main Gending, Gamelan Monggang, Cigugur.

INTRODUCTION

Gamelan *monggang* is one of the many arts that exist in cultural heritage of Tri Panca Tunggal Cigugur, Kuningan. The gamelan is always present to accompany ritual events such as *seren taun ceremony*, ceremony commemorating the year of *saka sunda*, the ceremony of welcoming *one sura*, and a ceremony to welcome the guests.

Gamelan *monggang* is an heirloom gamelan for Cigugur, Kuningan society, and is considered to have spiritual power to reduce the natural energies of the negative that would damage the positive energy. One of the evidence believed by the society that gamelan monggang has spiritual powers, when the gamelan was used in ritual ceremonies accompanying activities to prevent the onset of the eruption of Mount Ciremai in 1937 led by an indigenous leader *Cigugur, Kuningan* that name Ki Yayi Madrais (Kusnadi, 2010: p.66).

As an arts that serves as a social institution and religious rituals, gamelan monggang are currently facing a problem that could threaten its existence in *Cigugur, Kuningan* society. The issue of which are associated with gending repertoire of gamelan monggang was originally numbered approximately 200 pieces, and currently only left about dozens. *Nayaga*¹ regeneration factor and lack of documentation of efforts as well as the study of musical aspects

¹ *Nayaga*; designation for musicians/gamelan players

of *gamelan monggang* is alleged to be the main cause of the problem. The current state of the *gamelan monggang* nayaga has been treading a ripe old age, and the ability to play and remembering the *gamelan monggang* repertoire began to diminish.

Based on these phenomena, the author seeks to better understand, analyze, and describe the musical form and structure of the main repertoire of the *gamelan monggang* such as *gending tatalu*, *papalayan*, *rumiang* and *rangsang*, with the aim of can produce an audio visual documentation, music notation, and learning methods of *gending monggang* to be studied by the public at large.

METHOD

This writing generated from qualitative research with using descriptive analysis as a method. According to Kutha Ratna (2010: p.336); "descriptive analysis method is a method by means of elaborate while analyzing. By using both ways simultaneously then the expected object can be given a meaning to its full potential ". The method chosen as a strategy in understanding, analyzing, and describe the form and the playing structure of the main repertoire of *gamelan monggang Cigugur, Kuningan*.

RESULTS AND DISCUSSION

A. Gamelan Monggang

Gamelan monggang is an ensemble music instrument which is contained by some music instrument such as *gambang*, *bonang*, *bonang rincik*, *saron*, *panerus*, *peking*, *kenong*, *ketuk*, *goong*, *kendang*, *rebab*, *suling*, and *selentem*. The *gamelan* usually presented at ritual ceremony in commemoration of some special events at cultural heritage of Tri Panca Tunggal, Cigugur, Kuningan, West Java society.

Gamelan Monggang, Cigugur, Kuningan

1. Tones System

Gamelan monggang has a pentatonic tone scale called *pelog*, which is consists tones such as *Sorog* (O), *Singgul* (S), *Galimer* (G), *Panelu* (P), *Bungur* (B), and *Loloran* (L), and *Tugu* (T). For music instruments with sound sources in the *wilah/wilahan* shape (*panerus*, *saron*, *selentem*) has a one octave tones, except the *gambang* has a three octave tones. While for the music instruments with sound sources in the *penclon* shape (*bonang*, *bonang rincik*) has a two octave tones, except the *kenong* has a one octave tones. The following explanation:

Table 1. Writing System of Pelog Jawar Tones

Murdaswara Pelog (kind of absolute tones in western tones scale)	O	S	G	P	B	L	T
Numeric Notation	5+	5	4	3	3-	2	1
Pronunciation	Leu	La	Ti	Na	Ni	Mi	Da

Picture 1. Type of music Instruments Shape

Picture 2. Arrangement of Tones in a Music Instruments

2. The Repertoire

The repertoire of *gending* in the *gamelan monggang*, is divided into two *gending* groups. First, the *main gending* (usually played in a main ritual ceremonies) consists of *gending Tatalu*, *Papalayon*, *Rumiyang*, and *Rangsang*. Second, additional *gending* (usually played after the main ritual ceremonies ended) are composed of the *gending Gunung Sari naek Jalendra*, *Gorompol naek Banjaran*, and *Kastawa naek Karanginan*.

3. Gamelan Monggang Stages Of Swara

Stages of the Swara Gamelan, is a classification concept about high and low of gamelan sound (a kind of the tonic concept) that refers to the measure of the frequency of the “A” tone (440 hertz). There are three *stages of swara* for gamelan *pelog salendro*. In gamelan *pelog*, low stages of *swara* called *guntur madu*, middle stages of *swara* are called *sekar manis*, and high stages of *swara* called *guntur sari*. In gamelan *salendro*, low stages of *swara* called *sekar tongeret*, middle stages of *swara* are called *sekar manis/ sekar arum*, and high stages of *swara* called *sekar roneng*. Gamelan *pelog salendro* with *Tugu/Barang* tone frequency are approaching to “A” tone frequency (440 Hertz) belong to the gamelan with middle stage of *swara* classification (Natapraja, 2003: p.117-118). The following explanation:

Table 2. Gamelan Pelog Salendro Stages of Swara

GAMELAN PELOG STAGES OF SWARA			GAMELAN SALENDRO STAGES OF SWARA			Frequency (Hertz)
GUNTUR SARI	SEKAR MANIS	GUNTUR MADU	SEKAR RONENG	SEKAR MANIS/ SEKAR ARUM	SEKAR TONGERET	
Singgul	Tugu	Bungur	Galimer	Tugu	Panelu	440
Sorog	Loloran	Panelu	Singgul	Loloran	Galimer	
Tugu	Bungur	Galimer	Tugu	Panelu	Singgul	
Loloran	Panelu	Singgul	Loloran	Galimer	Tugu	
Bungur	Galimer	Sorog	Panelu	Singgul	Loloran	
Panelu	Singgul	Tugu				
Galimer	Sorog	Loloran				
Singgul	Tugu	Bungur				

Based on the measurement of *gamelan monggang* audios uses a frequency analyzer which is contained in the Adobe Audition software version 3.0, the tone of the *Tugu* (T) on the *gamelan monggang* has a frequency 442.99 Hertz. Based on that measurement and reference who describe in advance about the stages of swara pelog gamelan, then it can be inferred that the *gamelan monggang Cigugur*, *Kuningan* belong to *sekar manis* classificaton. The measurement results for the following:

Picture 3. Measurement results for Tugu (T) of Gamelan Monggang, using Adobe Audition Software V.3.0

4. The Arrangement Of Gamelan Monggang Music Instrument

The arrangement of gamelan music instrument in related to the function of each gamelan instrument in a repertoire. In the gamelan *pelog salendro* orchestration, there are 5 basic functions played by respectively, that of *kalimah gending* (melodic), *balunganing gending* (song frame), *bunderan gending* (colotomic part of the gending), *anggeran wiletan* (rhythm of the settlers), and *uparengga gending* (gending ornamentation) (Natapraja: 2003: p.119). Based on the author's observations on each music instrument of gamelan *monggang*, basically the arrangement of gamelan *monggang* music instrument is same as with gamelan *pelog salendro*. The following explanation:

Table 3. The Arrangement of Gamelan Monggang Music Instrument

Function in repertoire	Waditra/ Instrument
Kalimah Gending	Gambang
Balunganing Gending	Selentem, Bonang, Bonang Rincik, Demung
Bunderan Gending	Kenong, Kempul, Goong
Anggeran Wiletan	Ketuk, Kendang
Uparengga	Saron, Peking

B. The Musical Forms of Gamelan Monggang Main Gending

The musical form of Gamelan *Pelog Salendro*, is a gamelan musical framework which is composed of the sound of the *kempul*, *goong*, and main tones which have function as *kenongan* and *goongan* (played by *panerus*, *saron/peking*, *demung*, *selentem*, *bonang*, *bonang rincik*, and *jenglong*), *pangaget* (played by *selentem* and *jenglong*), and the *pancer* (played by the *bonan*, *saron*, *peking*, *selentem*, and *jenglong*).

According to Natapradja (2003: p.78-85), the form of the *gamelan Pelog Salendro* in *Sundanese karawitan* is divided into three forms. The first is the form of *gending Renggong Alit*, second is the form of *gending Renggong Macapat*, and third is the form of *gending Renggong Ageng* (the form of *gending Renggong Ageng* is divided into 2 categories of *gending forms*, called the *Renggong Ageng Lalamba* and the *Renggong Ageng Lenyepan*). In contrast to Suparli (2015: p.31-39), the form of *gending Pelog Salendro* in *Sundanese karawitan* is divided into five forms, namely the form of *gending Gurudugan*, the form of *gending Ayak-ayakan*, the form of *Gending Rerenggongan*, the form of *gending Lenyepan*, and the form of *gending Lalamba*. Although there are differences in the number of classifications and naming the form of *gending* by Natapradja and Suparli, but from the two statements there are method equations in determining a form of *gending*. The method for determining the form of a *gending*,

can be seen from the location and number of sounds of the *kempul* and the location and number of sounds of *goong* in one period of gamelan playing.

Based on music transcription results from the audio visual recordings of *gamelan monggang* main *gending*, and analyzed using the method of analysis of the forms of gamelan *Pelog Salendro* from Natapradja and Suparli, *gending Tatalu* and *Papalayon* in the *gamelan monggang* have the same *gending* form scheme as the *Renggong Alit / Rerenggongan* *gending* scheme, while the *gending Rumiang* and *Rangsang* has the same *gending* form scheme as the *Renggong Macapat* form. The following is an explanation in the table and the schematic forms below:

1. Musical Forms of *Gending Tatalu* and *Papalayon*

Gending Tatalu and *Papalayon* contained in *Gamelan Monggang, Cigugur, Kuningan*, have characteristics that are compatible with the characteristics of the form of *gending Renggong Alit/ Rerenggongan*. The form of *Gending Renggong Alit / Rerenggongan* has the following features; consisting of sixteen beats (four bar), filled with 5 *kempul* sounds located at 2nd, 6th, 10th, 12th, and 14th beats, a *goong* sound located at the 16th beat, 4 *pangaget* tones located at 2nd, 6th, 10th and 14th, 2 *pancer* tones at 4th and 12th beats, 2 *kenongan* tones located at 8th and 12th beats, and 1 *goongan* tones located at 16th beats in one period of *gending* playing. In other words, *gending Tatalu* and *Papalayon* are included in the form of *gending Renggong Alit/ Rerenggongan*. For more details, please see the form below:

Scheme Form of *Gending Renggong Alit / Rerenggongan*

Goong Instrument sounds	. P . . . P . . . P . P . P . G
Tones Place	. g . c . g . N . g . c . g . NG

Note:

| | = beats in one bar

P = Kempul

G = Goong

g = Pangaget

c = Pancer

N = Kenongan

G = Goongan

Scheme form of *Gending "Tatalu"*

Scheme form of Gendong Renggong Alit/ Rerenggongan	. P . . . P . . . P . P . P . G
Scheme form of <i>Gending Tatalu</i> 1 st period	. g . c . g . N . g . c . g . NG
	. . . 4 . . . 3 . . . 4 . . . 1
Scheme form of Gendong Renggong Alit/ Rerenggongan	. P . . . P . . . P . P . P . G
Scheme form of <i>Gending Tatalu</i> 2 nd period	. g . c . g . N . g . c . g . NG
	. . . 1 . . . 1 . . . 2 . . . 3
Scheme form of Gendong Renggong Alit/ Rerenggongan	. P . . . P . . . P . P . P . G
Scheme form of <i>Gending Tatalu</i> 3 rd period	. g . c . g . N . g . c . g . NG
	. . . 3 . . . 3 . . . 2 . . . 4

Scheme form of Gending “Papalayan”

Scheme form of Gendong Renggong Alit/ Rerenggongan	. P . .	. P . .	. P . P	. P . G
	. g . c	. g . N	. g . c	. g . NG
Scheme form of Gending Papalayan 1 st period	. . . 5	. . . 4	. . . 5	. . . 2

Scheme form of Gendong Renggong Alit/ Rerenggongan	. P . .	. P . .	. P . P	. P . G
	. g . c	. g . N	. g . c	. g . NG
Scheme form of Gending Papalayan 2 nd period	. . . 5	. . . 4	. . . 5	. . . 1

Although in *gending Tatalu* and *Papalayan* there are more than one *goongan* in different tones, but the tones of *goongans* are in second and third periods, but still with the same pattern as the first period. While in determining a form of *gending*, the benchmark is in a period of *gending* play.

2. Musical Forms of Gending Rumiayang and Rangsang

Gending Rumiang and *Rangsang* contained in *Gamelan Monggang, Cigugur, Kuningan*, have the same characteristics as the features of *Gending Renggong Macapat*. The form of *gending Renggong Macapat* has more than two *gending* sentences, with different pattern in each sentences in one period of *gending* play. the number of more than sixteen beats, with more than two *goong* sounds in one *gending* period. The *goong* sounds on the form of *Gending Renggong Macapat* is located at various beats, some are located at the 8th, 12th, the 32nd beats, and some are located at the 40th beats in a *gending* period. In other words, *gending Rumiang* and *Rangsang* are included in the form of *gending renggong macapat*. For more details can be seen from the scheme of the form *gending* below:

The scheme is one of the forms of *Gending Renggong Macapat*

. P . G	. P . .	. P . G	. P . G
. g . NG	. g . N	. g . NG	. g . NG

. P . .	. P . .	. P . .	. P . .
. g . c	. g . N	. g . c	. g . N

. P . G	. P . .	. P . G
. g . NG	. g . N	. g . NG

Scheme Form of Gending “Rumiang”

Scheme Form of Gending Renggong Macapat	. P . .	. P . .		. P . G
	. g . c	. g . N	. g . c	. g . NG
Scheme Form of Gending “Rumiayang”	. . . 2	. . . 4	. . . 4	. . . 2

. . . .	. P . .		. P . .
. g . c	. g . N	. g . c	. g . N
. . . 2	. . . 4	. . . 4	. . . 1

. . . .	. P . .		. P . .
. g . c	. g . N	. g . c	. g . N

. . . 1 . . . 3 . . . 1 . . . 5
. P P . G
. g . c . g . N . g . c . g . NG
. . . 4 . . . 1 . . . 4 . . . 2
. P P . .
. g . c . g . N . g . c . g . N
. . . 1 . . . 2 . . . 3 . . . 4
. P P . .
. g . c . g . N . g . c . g . N
. . . 3 . . . 4 . . . 5 . . . 2
. P P . .
. g . c . g . N . g . c . g . N
. . . 1 . . . 2 . . . 3 . . . 4
. P P . .
. g . c . g . N . g . c . g . N
. . . 3 . . . 4 . . . 5 . . . 1
. P P . .
. g . c . g . N . g . c . g . N
. . . 4 . . . 1 . . . 2 . . . 3
. P P . .
. g . c . g . N . g . c . g . N
. . . 4 . . . 1 . . . 2 . . . 5
. P P . .
. g . c . g . N . g . c . g . N
. . . 5 . . . 4 . . . 3 . . . 1
. P P . G
. g . c . g . N . g . c . g . NG
. . . 4 . . . 3 . . . 1 . . . 2

Scheme Form of Gending “Rangsang”

Scheme Form of Gending Renggong Macapat	 P P . .
Scheme Form of Gending Rangsang	. g . c . g . N . g . c . g . N
	. . . 3 . . . 5 . . . 3 . . . 4
	 P P . .
	. g . c . g . N . g . c . g . N
	. . . 4 . . . 1 . . . 2 . . . 1
	 P P . .
	. g . c . g . N . g . c . g . N
	. . . 3 . . . 1 . . . 2 . . . 4
	 P P . G

$\begin{vmatrix} \cdot & g & \cdot & c \\ \cdot & \cdot & \cdot & 4 \end{vmatrix}$	$\begin{vmatrix} \cdot & g & \cdot & N \\ \cdot & \cdot & \cdot & 1 \end{vmatrix}$	$\begin{vmatrix} \cdot & g & \cdot & c \\ \cdot & \cdot & \cdot & 2 \end{vmatrix}$	$\begin{vmatrix} \cdot & g & \cdot & NG \\ \cdot & \cdot & \cdot & 4 \end{vmatrix}$
$\begin{vmatrix} \cdot & \cdot & \cdot & \cdot \\ \cdot & g & \cdot & c \\ \cdot & \cdot & \cdot & 2 \end{vmatrix}$	$\begin{vmatrix} \cdot & P & \cdot & \cdot \\ \cdot & g & \cdot & N \\ \cdot & \cdot & \cdot & 2 \end{vmatrix}$	$\begin{vmatrix} \cdot & \cdot & \cdot & \cdot \\ \cdot & g & \cdot & c \\ \cdot & \cdot & \cdot & 1 \end{vmatrix}$	$\begin{vmatrix} \cdot & P & \cdot & \cdot \\ \cdot & g & \cdot & N \\ \cdot & \cdot & \cdot & 2 \end{vmatrix}$
$\begin{vmatrix} \cdot & \cdot & \cdot & \cdot \\ \cdot & g & \cdot & c \\ \cdot & \cdot & \cdot & 2 \end{vmatrix}$	$\begin{vmatrix} \cdot & P & \cdot & \cdot \\ \cdot & g & \cdot & N \\ \cdot & \cdot & \cdot & 4 \end{vmatrix}$	$\begin{vmatrix} \cdot & \cdot & \cdot & \cdot \\ \cdot & g & \cdot & c \\ \cdot & \cdot & \cdot & 3 \end{vmatrix}$	$\begin{vmatrix} \cdot & P & \cdot & \cdot \\ \cdot & g & \cdot & N \\ \cdot & \cdot & \cdot & 2 \end{vmatrix}$
$\begin{vmatrix} \cdot & \cdot & \cdot & \cdot \\ \cdot & g & \cdot & c \\ \cdot & \cdot & \cdot & 2 \end{vmatrix}$	$\begin{vmatrix} \cdot & P & \cdot & \cdot \\ \cdot & g & \cdot & N \\ \cdot & \cdot & \cdot & 4 \end{vmatrix}$	$\begin{vmatrix} \cdot & \cdot & \cdot & \cdot \\ \cdot & g & \cdot & c \\ \cdot & \cdot & \cdot & 3 \end{vmatrix}$	$\begin{vmatrix} \cdot & P & \cdot & \cdot \\ \cdot & g & \cdot & N \\ \cdot & \cdot & \cdot & 1 \end{vmatrix}$
$\begin{vmatrix} \cdot & \cdot & \cdot & \cdot \\ \cdot & g & \cdot & c \\ \cdot & \cdot & \cdot & 1 \end{vmatrix}$	$\begin{vmatrix} \cdot & P & \cdot & \cdot \\ \cdot & g & \cdot & N \\ \cdot & \cdot & \cdot & 3 \end{vmatrix}$	$\begin{vmatrix} \cdot & \cdot & \cdot & \cdot \\ \cdot & g & \cdot & c \\ \cdot & \cdot & \cdot & 2 \end{vmatrix}$	$\begin{vmatrix} \cdot & P & \cdot & \cdot \\ \cdot & g & \cdot & N \\ \cdot & \cdot & \cdot & 4 \end{vmatrix}$
$\begin{vmatrix} \cdot & \cdot & \cdot & \cdot \\ \cdot & g & \cdot & c \\ \cdot & \cdot & \cdot & 1 \end{vmatrix}$	$\begin{vmatrix} \cdot & P & \cdot & \cdot \\ \cdot & g & \cdot & N \\ \cdot & \cdot & \cdot & 1 \end{vmatrix}$	$\begin{vmatrix} \cdot & \cdot & \cdot & \cdot \\ \cdot & g & \cdot & c \\ \cdot & \cdot & \cdot & 5+ \end{vmatrix}$	$\begin{vmatrix} \cdot & P & \cdot & \cdot \\ \cdot & g & \cdot & N \\ \cdot & \cdot & \cdot & 1 \end{vmatrix}$
$\begin{vmatrix} \cdot & \cdot & \cdot & \cdot \\ \cdot & g & \cdot & c \\ \cdot & \cdot & \cdot & 1 \end{vmatrix}$	$\begin{vmatrix} \cdot & P & \cdot & \cdot \\ \cdot & g & \cdot & N \\ \cdot & \cdot & \cdot & 4 \end{vmatrix}$	$\begin{vmatrix} \cdot & \cdot & \cdot & \cdot \\ \cdot & g & \cdot & c \\ \cdot & \cdot & \cdot & 3 \end{vmatrix}$	$\begin{vmatrix} \cdot & P & \cdot & G \\ \cdot & g & \cdot & NG \\ \cdot & \cdot & \cdot & 2 \end{vmatrix}$

C. Main Gending Musical Structure of Gamelan Monggang, Cigugur, Kuningan

Musical structure on gamelan Pelog Salendro, related to how the sequence plays a gending on the gamelan. According Suparli (2015: p.40-41), there are three parts in order to play Pelog Salendro *gending*. First, the beginning part of the musical (*angkatan wirahma*), consisting of *Pangkat* (a melody motives as sign to started of a *gending play*, usually played by *Rebab*, *Saron*, *gambang*, or *Vocal*), *Pangjadi* (part for forming or directing tempo and rhythm). Second, the *bagal gending* part / frame of gending (*Wirahma Tataran*), is part of the musical framework that is played repeatedly. Third, the end part of *gending* (*Pungkasan wirahma*); consisting of three optional motives for played. If the *gending* will be ended, the *kendang* will play *ngeureunkeun* motive, if the *gending* will be continued to the *gending* with a faster tempo, the *kendang* will be played *Naekeun* motives, and if the *gending* will proceed to the *gending* with a slower tempo, the *kendang* will be played *Nurunkeun* motives.

Basically, every gending in the gamelan Pelog salendro played with structure above, the choice is between using pangjadi or not, between using ngeureunkeun, naekeun, nurunkeun or not (depending on the form of the musical, and the tempo is used). Gamelan Monggang, Cigugur, Kuningan as one of the gamelan with Gamelan pelog salendro musical aesthetic, basically consists of musical structure as mentioned above. Before we see the gamelan monggang main gending musical structure, see the following Structure of gending Kulu-kulu (one of gending with renggong alit forms):

Gending Kulu-kulu

Laras/Scale: Salendro

Embat/Tempo: sawilet

NG

Pangkat saron: 1 3 1 2 1 3 1 4

<i>Pangjadi:</i>	$\left \begin{array}{c} \cdot \quad P/g \quad \cdot \quad c \\ 1 \quad 3 \quad 1 \quad 4 \end{array} \right \left \begin{array}{c} \cdot \quad P/g \quad \cdot \quad N \\ 1 \quad 3 \quad 1 \quad 2 \end{array} \right \left \begin{array}{c} \cdot \quad P/g \quad \cdot \quad P/c \\ 1 \quad 3 \quad 1 \quad 4 \end{array} \right \left \begin{array}{c} \cdot \quad P/c \quad g \quad NG \\ 1 \quad 3 \quad 1 \quad 2 \end{array} \right $
	(<i>Pangjadi</i> part played two period)
<i>Bagal gending:</i>	$\left \begin{array}{c} \cdot \quad P/g \quad \cdot \quad c \\ \cdot \quad 3 \quad \cdot \quad 5 \end{array} \right \left \begin{array}{c} \cdot \quad P/g \quad \cdot \quad N \\ \cdot \quad 3 \quad \cdot \quad 2 \end{array} \right \left \begin{array}{c} \cdot \quad P/g \quad \cdot \quad P/c \\ \cdot \quad 3 \quad \cdot \quad 5 \end{array} \right \left \begin{array}{c} \cdot \quad P/c \quad g \quad NG \\ \cdot \quad 3 \quad \cdot \quad 4 \end{array} \right $
	(<i>bagal gending</i> part start from 3 rd period and played with unlimited period depending musically needed)
<i>Ngeureunkeun/ Naekeun/Nurunkeun:</i>	$\left \begin{array}{c} \cdot \quad P/g \quad \cdot \quad c \\ \cdot \quad 3 \quad \cdot \quad 5 \end{array} \right \left \begin{array}{c} \cdot \quad P/g \quad \cdot \quad N \\ \cdot \quad 3 \quad \cdot \quad 2 \end{array} \right \left \begin{array}{c} \cdot \quad P/g \quad \cdot \quad P/c \\ \cdot \quad 3 \quad \cdot \quad 5 \end{array} \right \left \begin{array}{c} \cdot \quad P/c \quad g \quad NG \\ \cdot \quad 3 \quad \cdot \quad 4 \end{array} \right $
	(<i>Ngeureunkeun/ Naeukeun/Nurunkeun</i> part played at <i>bagal gending</i> part, started at 1 st beat after previous period goongan until goongan in next period)

1. Musical Structure of Gending Tatalu

Gending Tatalu musical structure composed of pangkat, pangjadi, bagal gending, and ngeureunkeun. Ngeureunkeun motives used, because the gending presentation that does not continued to other gending. Ngeureunkeun motif in gending tatalu can be placed on the first, second, or third bagal gending. For more details, see the following musical structure of gending Tatalu:

Gending Tatalu

Laras/ scale: Pelog Jawar

Embat/ Tempo: Sawilet

NG

Pangkat Gambang: 2 2 1 2 5 3 1 4

<i>Pangjadi:</i>	$\left \begin{array}{c} \cdot \quad P/g \quad \cdot \quad c \\ 4 \quad 3 \quad 4 \quad 4 \end{array} \right \left \begin{array}{c} \cdot \quad P/g \quad \cdot \quad N \\ 4 \quad 3 \quad 4 \quad 4 \end{array} \right \left \begin{array}{c} \cdot \quad P/g \quad \cdot \quad P/c \\ 4 \quad 5 \quad 4 \quad 3 \end{array} \right \left \begin{array}{c} \cdot \quad P/c \quad g \quad NG \\ 1 \quad 3 \quad 2 \quad 1 \end{array} \right $
	(<i>Pangjadi</i> part played one period)
<i>1st Bagal gending:</i>	$\left \begin{array}{c} \cdot \quad P/g \quad \cdot \quad c \\ \cdot \quad 5 \quad \cdot \quad 1 \end{array} \right \left \begin{array}{c} \cdot \quad P/g \quad \cdot \quad N \\ \cdot \quad 5 \quad \cdot \quad 1 \end{array} \right \left \begin{array}{c} \cdot \quad P/g \quad \cdot \quad P/c \\ \cdot \quad 5 \quad \cdot \quad 2 \end{array} \right \left \begin{array}{c} \cdot \quad P/c \quad g \quad NG \\ \cdot \quad 5 \quad \cdot \quad 3 \end{array} \right $
<i>2nd Bagal Gending:</i>	$\left \begin{array}{c} \cdot \quad P/g \quad \cdot \quad c \\ \cdot \quad 5 \quad \cdot \quad 3 \end{array} \right \left \begin{array}{c} \cdot \quad P/g \quad \cdot \quad N \\ \cdot \quad 5 \quad \cdot \quad 3 \end{array} \right \left \begin{array}{c} \cdot \quad P/g \quad \cdot \quad P/c \\ \cdot \quad 5 \quad \cdot \quad 2 \end{array} \right \left \begin{array}{c} \cdot \quad P/c \quad g \quad NG \\ \cdot \quad 5 \quad \cdot \quad 4 \end{array} \right $
<i>3rd Bagal Gending</i>	$\left \begin{array}{c} \cdot \quad P/g \quad \cdot \quad c \\ \cdot \quad 5 \quad \cdot \quad 4 \end{array} \right \left \begin{array}{c} \cdot \quad P/g \quad \cdot \quad N \\ \cdot \quad 5 \quad \cdot \quad 4 \end{array} \right \left \begin{array}{c} \cdot \quad P/g \quad \cdot \quad P/c \\ \cdot \quad 5 \quad \cdot \quad 2 \end{array} \right \left \begin{array}{c} \cdot \quad P/c \quad g \quad NG \\ \cdot \quad 5 \quad \cdot \quad 4 \end{array} \right $
	(<i>Ngeureunkeun</i> part can played at 1 st , 2 nd , or 3 rd <i>bagal gending</i> part, started at 1 st beat after previous period goongan until goongan in next period)

2. Musical Structure of Gending Papalayan

Gending Papalayan musical structure composed of Pangkat, bagal gending, and ngeureunkeun. There is no motive pangjadi in the gending presentation, because after played the pangkat, the presentation directly continued to bagal gending with a static tempo. Gending

Papalayon presented as a one piece of gending, therefore at the end part using the ngeureunkeun motive. For more details, see the following musical structure of gending Papalayon:

Gending Papalayon

Laras/ Scale: Pelog Jawar Embat/ Tempo: Sawilet

NG

1 $\overline{1\ 2}$ $\overline{1\ 5}$

Pangkat Gambang: $\dot{2}\ \dot{1}\ 5\ 4\ 4\ 5\ 4\ 3$

1

<i>1st Bagal</i>	$\left \begin{array}{c} \cdot \quad P/g \quad \cdot \quad c \\ \cdot \quad 5 \quad \cdot \quad 5 \end{array} \right $	$\left \begin{array}{c} \cdot \quad P/g \quad \cdot \quad N \\ \cdot \quad 5 \quad \cdot \quad 4 \end{array} \right $	$\left \begin{array}{c} \cdot \quad P/g \quad \cdot \quad P/c \\ \cdot \quad 5 \quad \cdot \quad 5 \end{array} \right $	$\left \begin{array}{c} \cdot \quad P/c \quad g \quad NG \\ \cdot \quad 5 \quad \cdot \quad 2 \end{array} \right $
<i>2nd Bagal</i>	$\left \begin{array}{c} \cdot \quad P/g \quad \cdot \quad c \\ \cdot \quad 5 \quad \cdot \quad 5 \end{array} \right $	$\left \begin{array}{c} \cdot \quad P/g \quad \cdot \quad N \\ \cdot \quad 5 \quad \cdot \quad 4 \end{array} \right $	$\left \begin{array}{c} \cdot \quad P/g \quad \cdot \quad P/c \\ \cdot \quad 5 \quad \cdot \quad 5 \end{array} \right $	$\left \begin{array}{c} \cdot \quad P/c \quad g \quad NG \\ \cdot \quad 5 \quad \cdot \quad 1 \end{array} \right $

(Ngeureunkeun part can played at 1st or 2nd bagal gending part, started at 1st beat after previous period goongan until goongan in next period)

3. Musical Structure of Gending Rumiayang and Rangsang.

Gending Rumiayang and gending Papalayon musical structure, compose of pangkat, pangjadi, bagal gending, and ngeureunkeun. Because there are many similarities between the structures of the gending rumiyang and gending rangsang, in this article will only write schema of gending rumiyang structures.

Gending Rumiayang

Laras/ Scale: Pelog Jawar Embat/ Tempo: Sawilet

NG

Pangkat Gambang: $\overline{0\ 5\ 4\ 5\ 1\ 3}\ \overline{2\ 1\ 3\ 4}\ \overline{1\ 1\ 2\ 1\ 5}\ \dot{1}$

Pangjadi:	$\left \begin{array}{c} \cdot \quad P \quad \cdot \quad \cdot \\ \cdot \quad g \quad \cdot \quad c \\ 1\ 2\ 1\ 2 \end{array} \right $	$\left \begin{array}{c} \cdot \quad P \quad \cdot \quad \cdot \\ \cdot \quad g \quad \cdot \quad N \\ 1\ 2\ 3\ 4 \end{array} \right $	$\left \begin{array}{c} \cdot \quad P \quad \cdot \quad P \\ \cdot \quad g \quad \cdot \quad c \\ 3\ 4\ 3\ 4 \end{array} \right $	$\left \begin{array}{c} \cdot \quad P \quad \cdot \quad G \\ \cdot \quad g \quad \cdot \quad NG \\ 3\ 1\ 3\ 2 \end{array} \right $
	(Pangjadi part played two period)			
	$\left \begin{array}{c} \cdot \quad \cdot \quad \cdot \quad \cdot \\ \cdot \quad g \quad \cdot \quad c \\ 1\ 2\ 1\ 2 \end{array} \right $	$\left \begin{array}{c} \cdot \quad P \quad \cdot \quad \cdot \\ \cdot \quad g \quad \cdot \quad N \\ 1\ 2\ 3\ 4 \end{array} \right $	$\left \begin{array}{c} \cdot \quad \cdot \quad \cdot \quad \cdot \\ \cdot \quad g \quad \cdot \quad c \\ 3\ 4\ 3\ 4 \end{array} \right $	$\left \begin{array}{c} \cdot \quad P \quad \cdot \quad \cdot \\ \cdot \quad g \quad \cdot \quad N \\ 3\ 4\ 5\ 1 \end{array} \right $
	$\left \begin{array}{c} \cdot \quad \cdot \quad \cdot \quad \cdot \\ \cdot \quad g \quad \cdot \quad c \\ 5\ 1\ 5\ 1 \end{array} \right $	$\left \begin{array}{c} \cdot \quad P \quad \cdot \quad \cdot \\ \cdot \quad g \quad \cdot \quad N \\ 5\ 1\ 2\ 3 \end{array} \right $	$\left \begin{array}{c} \cdot \quad \cdot \quad \cdot \quad \cdot \\ \cdot \quad g \quad \cdot \quad c \\ 3\ 3\ 3\ 1 \end{array} \right $	$\left \begin{array}{c} \cdot \quad P \quad \cdot \quad \cdot \\ \cdot \quad g \quad \cdot \quad N \\ 3\ 2\ 1\ 5 \end{array} \right $
	$\left \begin{array}{c} \cdot \quad \cdot \quad \cdot \quad \cdot \\ \cdot \quad g \quad \cdot \quad c \\ 5\ 5\ 5\ 4 \end{array} \right $	$\left \begin{array}{c} \cdot \quad P \quad \cdot \quad \cdot \\ \cdot \quad g \quad \cdot \quad N \\ 3\ 4\ 5\ 1 \end{array} \right $	$\left \begin{array}{c} \cdot \quad \cdot \quad \cdot \quad \cdot \\ \cdot \quad g \quad \cdot \quad c \\ 3\ 2\ 3\ 4 \end{array} \right $	$\left \begin{array}{c} \cdot \quad P \quad \cdot \quad G \\ \cdot \quad g \quad \cdot \quad NG \\ 3\ 1\ 3\ 2 \end{array} \right $

Bagal Gending:	$\left \begin{array}{c} \cdot \quad \cdot \quad \cdot \quad \cdot \\ \cdot \quad g \quad \cdot \quad c \\ \cdot \quad \cdot \quad \cdot \quad 1 \end{array} \right $	$\left \begin{array}{c} \cdot \quad P \quad \cdot \quad \cdot \\ \cdot \quad g \quad \cdot \quad N \\ \cdot \quad \cdot \quad \cdot \quad 2 \end{array} \right $	$\left \begin{array}{c} \cdot \quad \cdot \quad \cdot \quad \cdot \\ \cdot \quad g \quad \cdot \quad c \\ \cdot \quad \cdot \quad \cdot \quad 3 \end{array} \right $	$\left \begin{array}{c} \cdot \quad P \quad \cdot \quad \cdot \\ \cdot \quad g \quad \cdot \quad N \\ \cdot \quad \cdot \quad \cdot \quad 4 \end{array} \right $
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. . . .	. P . .		. P . .
. g . c	. g . N	. g . c	. g . N
. . . 3	. . . 4	. . . 5	. . . 2

. . . .	. P . .		. P . .
. g . c	. g . N	. g . c	. g . N
. . . 1	. . . 2	. . . 3	. . . 4

. . . .	. P . .		. P . .
. g . c	. g . N	. g . c	. g . N
. . . 3	. . . 4	. . . 5	. . . 1

. . . .	. P . .		. P . .
. g . c	. g . N	. g . c	. g . N
. . . 4	. . . 1	. . . 2	. . . 3

. . . .	. P . .		. P . .
. g . c	. g . N	. g . c	. g . N
. . . 4	. . . 1	. . . 2	. . . 5

. . . .	. P . .		. P . .
. g . c	. g . N	. g . c	. g . N
. . . 5	. . . 4	. . . 3	. . . 1

. . . .	. P . .		. P . G
. g . c	. g . N	. g . c	. g . NG
. . . 4	. . . 3	. . . 1	. . . 2

. P . .	. P . .	. P . P	. P . G
. g . c	. g . N	. g . c	. g . NG
1 2 1 2	1 2 3 4	3 4 3 4	3 1 3 2

. . . .	. P . .		. P . .
. g . c	. g . N	. g . c	. g . N
1 2 1 2	1 2 3 4	3 4 3 4	3 4 5 1

. . . .	. P . .		. P . .
. g . c	. g . N	. g . c	. g . N
5 1 5 1	5 1 2 3	3 3 3 1	3 2 1 5

Ngeureunkeun:

. . . .	. P . .		. P . G
. g . c	. g . N	. g . c	. g . NG
5 5 5 4	3 4 5 1	3 2 3 4	3 1 3 2

CONCLUSION

Based on the description of the forms and structure of the gamelan monggang, it can be concluded that the *gamelan monggang* has the same musical forms and structure as the *gamelan pelog salendro* in the musical aesthetics of *Sundanese karawitan*. *Gending Tatalu* and *gending papalayan* are included in the form of *gending renggong alit/rerengongan*, while *gending rumiyang* and *rangsang* are included in the form of *gending renggong macapat*. The musical structure of the *gamelan monggang* main *gending* basically consists of *Pangkat*, *Pangjadi*,

Bagal Gending, and several chosen motives such as *ngeureunkeun*, *naekeun*, and *nurunkeun* which is presented based on the form of gending and tempo used in a composition. In the context of the presentation of the gamelan monggang main gendings only one *gending* repertoire called gending *papalayan* that does not use *pangjadi*. In the end, knowing the form and structure of the main musical composition of the gamelan monggang is expected to be one of the solutions in the process of documenting to another gendings in gamelan monggang, and as a learning methods in the process of inheriting the gending repertoire to the next generation.

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