



# Guntur galunggung song: text and symbolic meaning review



Abizar Algifari Saiful <sup>a,1,\*</sup>, Yudi Sukmayadi <sup>a,2</sup>

<sup>a</sup> Universitas Pendidikan Indonesia, Bandung, Jawa Barat, Indonesia

<sup>1</sup> [abizaralgifari@upi.edu](mailto:abizaralgifari@upi.edu); <sup>2</sup> [yudi.sukmayadi@upi.edu](mailto:yudi.sukmayadi@upi.edu)

\* Corresponding Author

## ABSTRACT

Mang Koko's 'Guntur Galunggung' is one of the most evocative and innovative songs in Sundanese music, created in response to the 1982 eruption of Mount Galunggung. This song represents a collaborative effort between Sundanese writer Wahyu Wibisana and musical artist Mang Koko, showcasing uniqueness in its thematic background, musical arrangement, and lyrical meaning. The research employs descriptive analysis, focusing on data processing through content analysis of music manuscripts. Data collection methods include observation, interviews, and literature studies. This analysis provides an in-depth review of the innovative Sundanese musical work, 'Guntur Galunggung,' highlighting its musical complexity and interrelated symbolic meanings. The research results reveal the intricate structure of the song "Guntur Galunggung," comprising 12 stanzas of *rumpaka*, 12 stanzas of *gending* accompaniment, and distinct sections with varying musical elements, while symbolically depicting the life of a local couple, Mang Maman, and Bi Warsih, emphasizing themes of simplicity, gratitude, resilience, and adaptation in the face of challenges, culminating in their migration to Sumatra as a metaphorical journey of rising after a fall.



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## 1. Introduction

*Karawitan sekar* is a voice art that is expressed with the oral voice. The performer is called *juru sekar/pesinden* or by *wirah-suara* [1]. In its performance, karawitan sekar is closely related to lyrics or *rumpaka*. Nugraha articulates that from the many definitions expressed by writers, *kawih* (karawitan sekar) can be categorized based on musical and literary aspects [2]. The lyrics or verses of the song, or in Sundanese karawitan terms called *rumpaka* are the life of a song. *Juru sekar (sinden)* and *juru mamaos* are the terms used for the people who sing it. *Juru Sekar* is a singer who sings *kawih* and *kliningan* songs, while *juru mamaos* is commonly referred to as a vocal artist of *tembang*. Each *rumpaka tembang* or *kawih* has a philosophical meaning contained within it. In our music (Eastern music), lyrics or texts are very important in relation to music [3], [4]. Lyrics formed from words give rise to meaning and significance. When it becomes a musical work, meaning (lyrics) and music collaborate to form an affectionate message [5]. Words and music merge to form a new entity that is inseparable. One of the forms of *karawitan sekar* that has developed in Sunda is *Kawih Wanda Anyar* pioneered by Koko Koswara, more familiarly called Mang Koko. Based on existing references, it is stated that Koko Koswara was born in Indihiang, Tasikmalaya Regency, on November 24, 1915. His father was Mochammad Ibrahim Sumarta, and his mother was Mrs. Siti Hisanah [6]. He was born into a family of artists; his father was a Cianjuran kacapi player, and little Koko was able to master the kacapi instrument proficiently. In addition to mastering musical instruments, Koko's voice was no doubt; his voice was very good when he sang. Koko is often the *muadzin (tarhim)* at the mosque around her house because of her beautiful voice.

Mang Koko received his education at a Dutch school. There, he learned the guitar and violin. Koko's ability to play these instruments is above the average child in his school. This makes Mang Koko have musical abilities [7]. His background and abilities greatly influence the productivity of his work. This musical experience is the basis of Koko Koswara's inner wealth. Not from traditional arts alone, but Western music was then added to the technique of chanting the holy verses of the Qur'an (*qiro'at*) and Sundanese songs of the *Ciawian* style [8]. It is this ingenuity and expertise in hand and vocal (physical) that makes Mang Koko today called a maestro [7]. *Sekar* (vocal songs) and *gending* (instrumental) are two mediums of innovation worked on by Mang Koko [8]–[10]. The works created by Mang Koko are mostly songs accompanied by *Kacapi*. In creating a work, an artist is usually inspired by socio-cultural phenomena combined with his artistic ideas [11], [12]. This is also the case with Mang Koko. Aspects that occur in everyday life, such as playing soccer, *beca*, "*kaulinan urang lembur*" such as playing crickets and can be used as a basic idea in creating a children's song that is packaged into *kawih kaulinan*. There are two types of songs created by Mang Koko. First, the lyrics and melody were created by Mang Koko himself. Second, the lyrics come from the works of Sundanese writers, while the musical accompaniment is by Mang Koko. One of Mang Koko's works derived from literary works is *Guntur Galunggung*, whose lyrics come from the work of Sundanese writer Wahyu Wibisana. As Ruswandi stated:

*Guntur Galunggung*, *laras degung* and *madenda*. The lyrics are by Wahyu Wibisana. The content describes a couple who were hit by the eruption of Mount Galunggung and then had to transmigrate to Sumatra. The song was composed in 1982 [7].

*Guntur Galunggung* is one of Mang Koko's longer works, lasting about ten minutes. There are also three different *kacapi* that are used in the song (a renewal in Sundanese karawitan) [13]. From the analysis of the movement from one *kacapi* to another, this song has its own uniqueness. The independent song structure also makes this song different from other songs. When compared to Mang Koko's other *kawih*, such as *Remis Beureum Dina Eurih* or *Putri Ninun*, the song *Guntur Galunggung* has its own characteristics, especially in the processing of ornamentation on vocals, although there are still some similarities in the *kacapi* or vocal patterns in the song, it becomes a characteristic of the song created by Mang Koko. This song tells the story of a couple who live at the foot of Mount Galunggung. The couple is named Mang Maman as her husband and Bi Warsih as his wife. In the song *Guntur Galunggung*, Mang Maman, and Bi Warsih intend to make a door in the shape of the letters "W" and "M" as a symbol of their names, which will later be installed together with the fence that surrounds their house. The conversation process is also presented in the song *Guntur Galunggung*. Long story short, their intention to make the door was lost. Mount Galunggung had already erupted. Their house was no longer visible; only the roof was visible. How sad and heartbroken Mang Maman and Bi Warsih were at that moment. The intention to capture their happiness was just a dream.

A literary work, especially a poem made by a poet or writer, must have something to do with the experience, atmosphere, or imagination that is directly related to the poet [14], [15]. Such is the case with the *rumpaka* song *Guntur Galunggung* created by Wahyu Wibisana. He comes from Tasikmalaya, where Mount Galunggung is located between Garut and Tasikmalaya. This means that Wahyu Wibisana's hometown was affected by the eruption of Galunggung Mountain because it is still close to Galunggung Mountain. The experience that the poet had and felt, he poured his expression into one literary work in the form of *Guntur Galunggung's* poem. The events told in the *rumpaka* of Wahyu Wibisana's song *Guntur Galunggung* have a deep philosophical meaning. The beautiful language and expressive music make this song more alive. The sadness and sorrow in this song are interpreted through the melody of the *sekar* and the *kacapi* accompaniment made by Mang Koko superbly. That's one of the features of *Guntur Galunggung*. In addition, textually, this song has an interesting musical grammar to be studied. The long duration makes the song *Guntur Galunggung* have many parts that are unique. Such as the use of three *kacapi* with different *surupan* and *laras* makes this song more flexible in its arrangement. The relationship between *rumpaka* and *gending* in the song *Guntur Galunggung* also becomes a close connection and an attraction for researchers to examine more deeply. The main focus analyzed in this study is the textual and contextual aspects. Acoustic events are interpreted as text, while the context represents the atmosphere, which is the condition formed

by the community supporting the music [16]. It should be noted that music grammar has constituent elements, including tone, rhythm, melody, dynamics, and lyrics. Just like the grammar in a sentence, music has its own grammar (constituent elements). Grammar in music is formed naturally influenced by the supporting culture. The purpose of musical grammar in the analysis process is to dissect each element and its elements for the purpose of knowing the musical phenomena that occur in a musical work. Mistortofy mentions the instruments of analysis in the process of analyzing a singing style, which revolves around the tonal system, rhythmic metrics, singing form and structure, song phrases, singing ornaments, timbre, ambitus, articulation, expression, singing atmosphere, lyrics, and their meaning, as well as the context behind the singing (style) [17]. Understanding the situational and cultural context is considered through which interpretive perspective is used (personal, locational, temporal, analogy, or inference) [18], [19].

In this research, the musical grammar is the textual object, while the philosophical meaning is extracted from the rumpaka song *Guntur Galunggung* by Mang Koko as the contextual object to be analyzed. In researching musical grammar and philosophical meaning, there is a lot of direct involvement of researchers because the object of this research is more related to individualistic matters. Data analysis in the form of sheet music and audio media in the form of MP3 researchers to dissect and answer research questions. So, in the process of analyzing the song *Guntur Galunggung*, not many people are involved to get data that focuses on one analyst. This research involves a lot of researchers as direct analysts. There are several stages that must be taken in conducting a musical analysis, especially in the study of the song *Guntur Galunggung*, which has Sundanese locative value. Musical works position musical and non-musical aspects intermingled and become important to be explored together [20]. In addition to the above, the specialty of this song is the interpretation of the rumpaka song *Guntur Galunggung* expressed in the *surupan* and *laras* used on the *kacapi*, the *surupan* used is *degung 2=Panelu (5=T)*, *degung 2=T*, and uses *laras madenda 4=Tugu*. Changes in dynamics are highly processed in this song, both in the vocals and the music on the *kacapi*. The rumpaka of this song is quite long and varied. In general, this song tells the story of a couple living in a house under the foot of Galunggung Mountain who wants to build a fence for their house. Long story short, when the couple returned from the city to their house. The house was covered by lava from the eruption of Galunggung mountain; only the roof was visible, and they were forced to transmigrate to Sumatra. The poetry of this song uses literary works written by Wahyu Wibisana. The content in this song verse is interesting to study. There is a philosophical (symbolic) meaning contained in the song that can be explored in more depth.

## 2. Method

This research refers to the constructiveism paradigm through a qualitative approach. The method used is descriptive analytical which is naturalistic and factual in nature to provide a systematic and accurate description of certain factors and properties contained in the object of research. Data were collected through several techniques, namely observation, literature study, and interviews. Observation activities began with describing the music in terms of written and digital forms. After getting a musical description (visual and auditive) related to the song *Guntur Galunggung*, finding literature sources is important to strengthen the previous data. The song *Guntur Galunggung* is mentioned several times in books that discuss Sundanese karawitan. However, it is not discussed in depth. The data is an initial step to continue the discussion related to the song *Guntur Galunggung*. Since the song was composed in 1982 - coinciding with the eruption of Mount Galunggung - it is important to track down sources who experienced it. This is to strengthen data that is not directly written. After collecting and reducing the data, we then entered the analysis stage, precisely using content analysis. The dominant sources of data to be analyzed are music manuscripts and audio data in the form of song recordings in the form of digital files.

### 3. Results and Discussion

In this research, the subject analyzed is in the form of mp3 format audio from a cassette tape entitled *Guntur Galunggung* recorded by Ira Record in 1982, see Fig. 1. In this cassette tape, there are eight songs consisting of two indexes, A and index B, each index consists of four songs. The songs on this cassette tape are *Neangan*, *Guntur Galunggung*, *Bulan Dagoan*, and *Wengi Enjing Tepang Deui*. While in Index B, there are songs *Ngatrok*, *Mangle*, *Sumpah Suci*, and *Mulang*. The song *Guntur Galunggung* is found in Index B number two. The song *Guntur Galunggung* is also used as the main title in the cassette tape. The cover of this cassette tape also depicts the song *Guntur Galunggung*.

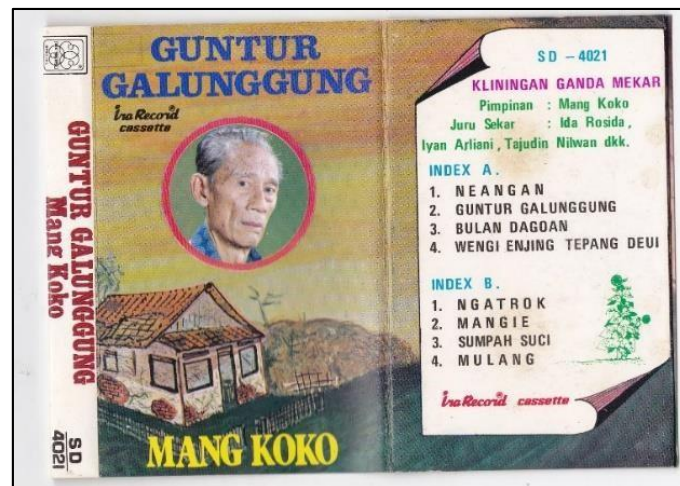


Fig. 1. Cover kaset pita lagu *Guntur Galunggung*

#### 3.1. Overview of the song *Guntur Galunggung* by Mang Koko

Based on the results of an interview with Prof. Iskandarwassid on June 2, 2017, at the office of the Indonesian language study program at the Postgraduate Program of Universitas Pendidikan Indonesia, the content of the song *Guntur Galunggung* was obtained. The song *Guntur Galunggung* is one of Mang Koko's *kawih* with *rumpaka* created by Wahyu Wibisana. From the reading of the text, according to Prof. Iskandarwassid, this song tells about a couple who live at the foot of Galunggung mountain. The song describes a family consisting of a couple named Mang Maman as the husband and Bi Warsih as his wife. They live in a small and simple house with a fence around it that has not been given a door. The family's journey began with a feeling of happiness and comfort, having lived in the house and neighborhood for a long time. One day Bi Warsih was having a dialog with Mang Maman, talking about her intention to make a door to be installed in front of her house together with a fence so that their house would be safer and more comfortable to live in. At the end of the dialog, Mang Maman and Bi Warsih wanted to go to the city to make a door. They ordered the door from a welder in town. To make the door strong and sturdy, they made it out of iron and shaped it like the letters "M" and "W" that come together, which is likened to the perpetuation of their names "M" for Maman and "W" for Warsih. They consider the idea of making this door an extraordinary happiness for both of them.

Then they went to town to have the door made and picked up by a welder. Unexpectedly, when they returned from town, their house had been buried by lava from the Galunggung eruption, with only the roof visible. How very sad they were when they saw the condition of their house, which was no longer visible, covered by lava from the Galunggung volcano that erupted in April 1982. They could only stare and lament that the house they had lived in all this time could no longer be occupied and they were forced to transmigrate to Sumatra. The door they had wanted to install in front of their house is now just a dream. The house that was symbolized as a symbol of happiness has now been destroyed by the lava of Mount Galunggung. Textually, the song *Guntur Galunggung* by Mang Koko has musical elements including *laras*, *surupan*, *embat*, *wilet*, *patet* and others. This *Guntur Galunggung* song can be presented in two



characters, namely (1) *Guntur Galunggung* song using *kacapi* accompaniment. The three *kacapi* used are *degung* with *surupan 2=Panelu/5=Tugu*, *degung* with *surupan 2=Tugu* and *laras madenda surupan 4=Tugu*. (2) The song *Guntur Galunggung* uses *Gamelan Pelog* accompaniment with *surupan sorog, jawar* and *liwung*. Ida Rosida in an interview (June 5, 2017) said that "The purpose of Mang Koko's song *Guntur Galunggung* using three *kacapi* is to realize Mang Koko's interpretation of the song *Guntur Galunggung* and to build the atmosphere and meaning contained in the *rumpaka* song *Guntur Galunggung*". This is related to the musical grammar and philosophical meaning of the song. Reviewing through auditive media in the form of MP3 as discographic data is carried out by researchers to analyze Mang Koko's song *Guntur Galunggung* based on documentation in the form of song recordings that have received media conversion from tape cassettes to MP3 audio. The following auditive analysis results focus on the musical grammar and *rumpaka* of Mang Koko's *Guntur Galunggung* song, which are limited in accordance with what is contained in this research question, namely musical grammar, especially regarding the form and structure of the song, rhythm patterns, and song melodies as well as the meaning of song *rumpaka*.

### 3.2. Form and Structure

Holistically, the compositional structure of Mang Koko's songs consists of *pangkat*, *macakal*, *pirigan*, and *penutup* [21]. The song *Guntur Galunggung* has a complex yet clear structure. The form and structure are seen from the original score of the song *Guntur Galunggung*, which was written directly by Mang Koko. Songs are composed of musical sentences that materialize into a certain form [7]. The researcher rewrote the notation of the song *Guntur Galunggung* by considering the suitability between the MP3 and the original score. From the results of the rewriting, the researcher divided the structure into four major parts, which are explained in Table 1.

**Table 1.** Form and structure Guntur Galunggung Song

Bagian I	Bagian II	Bagian III	Bagian IV	Bagian V
1) Gending A ( <i>Bubuka</i> )	1) Bait 2	1) Gending E (Macakal)	1) Bait 8	1) Bait 11
2) Gending B ( <i>Macakal</i> )	2) Gending C (Macakal)	2) Bait 6	2) Gending G (Macakal)	2) Gending I (Macakal)
3) Bait 1 kalimat 1 & 2	3) Bait 3	3) Gending E (Macakal)	3) Bait 9	3) Bait 12
4) Bait 1 kalimat 3 & 4	4) Gending C (Macakal)	4) Bait 7	4) Gending G' (Macakal)	
5) Gending B' (Macakal)	5) Bait 4	5) Gending F (Macakal)	5) Bait 10	
	6) Gending C' (Macakal)		6) Gending G''	
	7) Bait 5		7) Gending H (Macakal)	
	8) Gending D (Macakal)			

The data in Table 1 comes from the analysis stage by looking at the transcription of the music notation and vocals of the song *Guntur Galunggung* (see Appendix). The music notation describes parts of the musical form and structure of the song *Guntur Galunggung*. By transcribing the music into writing in the form of music notation, we can see (visually) the form and structure of the music more systematically. This facilitates the process of reviewing the music's grammar.

### 3.3. Philosophical Meaning

In traditional art every element can speak because it is a symbol that has a specific meaning [22]. *Rumpaka* is one of them. *Rumpaka* is an arrangement of words that is usually used for songs and has a purpose or message in it. In our art (Eastern music), lyrics or text are very important in relation to the music. This definition shows that the role of *rumpaka* or poetry is

very important in a song. *Rumpaka* (literary works) are categorized as verbal symbols that have several roles, including understanding, connecting, and creating. As a complex symbol, *rumpaka* can be likened to the soul of a song. Each *rumpaka* contains a special meaning; there is a meaning that must be revealed. The same applies to other arts, especially in West Java. Cianjuran, kliningan or kawih Wanda Anyar have *rumpaka* that contain deep meanings in their contents. If we dig deeper, there are hidden meanings in each of these *rumpaka*. The analysis of Mang Koko's song has stages in finding a philosophical meaning in the *rumpaka* of the song. Translating the verses is done by researchers to reveal the intent and purpose of each stanza in the song *Guntur Galunggung*. The elements in the stanzas such as phrases and sentences, are used as objects in the analysis. Words as certain symbols, have certain meanings and purposes. The symbolic meaning embedded in the text aims to convey information more easily, effectively, although sometimes complex [23]. Symbolic (semiotic) review [24], In the form of song verses, the analysis is deepened to find philosophical meanings.

It is known that the language used by Mang Koko in his songs is not the language used in everyday conversation, but *purwakanti* language, which is language that has been stylized and considered based on literary elements [21]. Therefore, the process of understanding the true meaning can be obtained from literature data and by conducting interviews. In this study, the data used as a reference to explore the meaning of the song *Guntur Galunggung* is literature data and data from conducting interviews. The interview regarding the philosophical meaning of the song was conducted by Iskandarwassid at the postgraduate building of the Universitas Pendidikan Indonesia (UPI). He is one of the professors in the field of literature. It is known that in every song literature has core content in the form of philosophy, perhaps politics, perhaps the stance of its creator, both worldly and *ukhrawi* (hereafter) problems [25]. The results of the interview process with Iskandarwassid revealed several things related to the lyrics of the song *Guntur Galunggung*. The first is the general meaning of the song lyrics. He described the general meaning of the song lyrics. The core of the philosophical meaning analysis stage when viewed from the lyrics of the song *Guntur Galunggung* is as follows.

1) *Symbolism in the lyrics of the song Guntur Galunggung*

In the lyrics of *Guntur Galunggung*, there are several main symbols in the form of words that should be underlined because they act as keywords for meaning. The symbols in the song lyrics are revealed based on repeated reading of the lyrics. The storyline obtained by the researcher gives rise to the tendency of words that represent the understanding of the lyrics (sentences or stanzas). The chosen word is positioned differently in the context of the lyrics of *Guntur Galunggung*. The following symbols in the form of words are found in the lyrics of this song.

a) *Stanzas 1 and 2*

*Imah nukangan Cikunir, di hareupna jalan ka Galunggung*

[The house has its back to Cikunir, in front of which is the road to Galunggung]

*Hasil ririk itikurih, tepung kaya Mang Maman reujeung Bi Warsih*

[The result of saving little by little, wealth acquired jointly (husband and wife)]

*Imah leutik camperenik, adu manis reujeung warna gunung*

[Pretty little house, blending in with the colors of the mountain]

*Biru sahèab pulasna, harita mah pagerna can dipantoan*

[Blue, according to the original, when the fence was not yet given a door]

The word *imah*, or in Indonesian, is a house that is an embodiment of a human shelter from the heat, rain, and ferocious animals [26]. The house is a symbol of the universe (small universe) that oversees all its contents. Horizontally and vertically, the context of the house in Sundanese culture has an important symbol [27]. As expressed by Wessing, living in a house means living together with cosmic symbols, namely the macrocosm with meta-cosmic forces [28]. Not only as a physical form, the house has a spiritual meaning behind it. In accordance with the *rumpaka*, the house faces the road. This statement is in line with Wessing interpretation of the cosmology of Sundanese traditional houses, which are built facing the road with buildings extending backward, and have dualistic characteristics such as "male areas" and "female areas" (boundaries (glass) are very important) [28]. Mang Maman and Bi Warsih are symbols of

dualism in the song Guntur Galunggung. In Sundanese traditional house architecture, a house has a room plan that is specialized and symbolized for men or women. The stanza above, in general, describes the initial atmosphere at the foot of Mount Galunggung, which has a very beautiful view. There is a couple who live together named Mang Maman and Bi Warsih. The terms “Mang” and “Bi” here have a special meaning. “Emang” and “Bibi” here are a description of the designation for people with social strata from the middle to lower regions. In this stanza, according to the researcher's interpretation, there is a depiction of ordinary people who live at the foot of Mount Galunggung. In this depiction, there is an emotional connection between the poet and his literary work. Wahyu Wibisana's hometown is in Tasikmalaya. This is related to the location of Galunggung Mountain, which is between Garut and Tasikmalaya. The majority of the people there have a social strata from the middle to the lower class, so at that time, Wahyu Wibisana was inspired by the environment around him.

b) Stanzas 2, 3, 4, and 5

*Ceuk Bi Warsih ka Mang Maman*

[Bi Warsih speaks to Mang Maman]

*Pager tèh geura pantoan*

[Fast fence with door]

*Pantona beusi purintil*

[The door is made of iron, which is flexible and easy to mold]

*Enya kawas papaès katil*

[Yes, like the carving of a luxury bed-large]

*Ceuk Mang Maman ka Bi Warsih*

[Mang Maman speaks to Bi Warsih]

*Beusi purintil sing rapih*

[Neatly formed iron (bending grooves)]

*Ka tukang elas pesenna*

[Make it to the welder]

*Enya isuk urang ka kota*

[Yes, tomorrow I will go to the city]

*Ceuk Bi Warsih ka Mang Maman*

[Bi Warsih speaks to Mang Maman]

*Alusna ulah kapalang*

[It's good not to be afraid]

*Purintil niru aksara*

[The shape imitates the letters]

*Enya “em” jeung “ew” heg dirèka*

[Yes, the letters “M” and “W” will be combined]

*Ceuk Mang Maman ka Bi Warsih*

[Mang Maman speaks to Bi Warsih]

*“em” jeung “ew” leuh patumpang tindih*

[The letters “M” and “W” are overlapped]

*Dua aksara gambaran*

[Two letters that describe]

*Enya ngaran urang duaan*

[Yes, our names are both]

*Saruka bungah harita*

[At that time they feel happy]

*Asa boga pikiran luar biasa*

[Like having a brilliant idea]  
*Peutingna kabawa impi, emh...*  
[The night is carried away by dreams]  
*cenah pangantènan deui*  
[He said, back like a bride]

*Indit ka kota isukna*  
[The next day went to the city]  
*Arèk pesen panto tralis nu dicipta*  
[Want to order a metal door that has been planned]  
*Dua aksara mimiti, emh...*  
[First two letters]  
*ngaran maranèhna tadi*  
[Their names are both]

In stanzas 2 to 7, there are several things that support the process of finding philosophical meaning. Stanzas 2 to 5 are *rumpaka* that are like a dialog between Mang Maman and Bi Warsih. In the dialog, they generally talk about their intention to make a door for the fence that surrounds their house, because so far the fence has no door. The dialogue process takes place, the strong intention between the two of them to make this happen is very serious. The door they planned would be shaped like the initial letters of Mang Maman and Bi Warsih's names, "M" and "W" supporting each other. This symbolizes the strong bond between husband and wife. Fill each other up, complement each other's weaknesses. That way an extraordinary strength and happiness will be created. The door is also symbolized as the first way we enter the house, the first way into happiness. If both husband and wife are already together in various ways, surely building another happiness will be easier and more beautiful.

c) *Stanza 10*

*Deudeuh teuing imah kakubur ku lahar*  
[Poor thing, the house has been buried by lava]  
*Ngan suhunan nu tembong manjang ngalungsang*  
[Only the very top of the roof is still visible]  
*Dimana nya geusan cicing,*  
[Where should we live?]  
*ngahareruk sedih kingkin*  
[This feeling is really sad]

Towards the end of the song, in the tenth stanza, due to the eruption of the Galunggung mountain, Mang Maman and Bi Warsih's house is covered in cold lava so that only *the suhunan* (roof) is visible. In accordance with the vertical division of the cosmology of Sundanese traditional houses, the roof is a symbol of the upper world, the divine quality, as the most sacred part of the house [29]. What Mang Maman and Bi Warsih experienced as human beings is the path of destiny desired by the Creator. In this condition, humans can only surrender and pray. All lower and middle realms are temporary while the upper realms are eternal and immortal. That is where humans return to.

2) *The relation between general meaning and symbolic meaning in song lyrics.*

In general, the *rumpaka* song *Guntur Galunggung* has a common theme that describes happiness that is taken away, with a natural disaster in the form of an erupting mountain. In this case, if explored more deeply, there is another intention behind the story. The characters Mang Maman and Bi Warsih in the story are a description of the small people in the area around Mount Galunggung in 1982. The term shows that the poet wants to describe the feelings of the small people in the context of the story of the eruption of Mount Galunggung. The poet relates the feelings of the common people to the real life of most people. Happiness and sadness are two striking feelings in Mang Koko's song *Guntur Galunggung*. The two human feelings are



expressed in the rumpaka song *Guntur Galunggung*. When viewed in terms of music or karawitan, these feelings are very much related to the tuning used in the song *Guntur Galunggung*. As described by Otong Rasta, laras degung contains a sense of tranquility and laras madenda depicts a sense of doubt [30]. The arrangement of musical elements by the artist (composer) affects the musical nuances that are built [31]. It can be underlined that the symbolic meaning contained in the song *Guntur Galunggung* by Wahyu Wibisana and Mang Koko is closely related to aspects of life. The feelings of happiness and disappointment expressed in this work characterize the movement in life, the colors that adorn our lives. However, God always gives us the best. What we plan to do is not necessarily what God thinks is best for us. Get up immediately after being sad and down. Because the storm will pass, there must be a rainbow after the storm hits, there must be wisdom behind what happened to us.

#### 4. Conclusion

The form of the song *Guntur Galunggung*, which has 12 stanzas of *rumpaka*, 12 stanzas of *gending* accompaniment (*pirigan*), 1 *gending bubuka* and 8 *geding macakal*. Meanwhile, the song structure is divided into 5 parts. Part I consists of *gending bubuka A*, *gending macakal B*, stanza 1 sentence 1 and 2, stanza 1 sentence 3 and 4 and ends with *gending macakal B* again. Part I uses laras degung *surupan 2=Panelu/5=Tugu*. Part II consists of stanza 2, *gending macakal C*, stanza 3, *gending macakal C*, stanza 4, *gending macakal C*, stanza 5 and *gending macakal D*. Part II uses laras degung *surupan 2=Tugu*. Entering section III which still uses laras degung *surupan 2=Tugu* consisting of *gending macakal E*, stanza 6, *gending macakal E*, stanza 7 and *gending macakal F*. Next is section IV which switches tunings using laras madenda *surupan 4=Tugu* consisting of stanza 8, *gending macakal G*, stanza 9, *gending macakal G'*, stanza 10, *gending macakal G'* and *gending macakal H*. The last section is section 5 which switches tunings again using laras degung *surupan 2=Tugu* consisting of stanza 11, *gending macakal I* and stanza 12. In the song *Guntur Galunggung*, the local community is symbolized by a couple named Mang Maman and Bi Warsih. The words "Mang" and "Bi" characterize the designation for ordinary people. The song contains a story about Mang Maman and Bi Warsih with a forward flow. Rumpaka lagu *Guntur Galunggung* can be referred to as a ballad (a simple rhyme that tells a moving folk story, sometimes sung or sometimes in the form of dialog). There are some words that are used as symbolic expressions to deepen the meaning. Home is a symbol of the place where happiness begins. A house is a shelter from the hot sun, cold night, and heavy rain. Bi Warsih and Mang Maman live in a house near Mount Galunggung. Simple, comfortable and beautiful with a view of Mount Galunggung was the situation of Mang Maman and Bi Warsih's house at that time. Simple, comfortable and beautiful is part of the feeling of happiness itself. In achieving happiness, it is not necessary to have abundant wealth, a big and nice house or perfect physical conditions, but with simplicity, comfort and always being grateful, humans can feel true happiness. The next keyword is door. The interpretation of the meaning of the door itself is a symbol of a defense gate and an identity of the first house seen. Survive everything that can make their happiness threatened. The iron shape of the door formed by the letters "M" and "W" is a symbol of a husband and wife who must complement each other in every condition. Living life together and going through every challenge of life together is the essence of a married couple. At the end, Mang Maman and Bi Warsih were given a trial by God in the form of Mount Galunggung erupting. So that their house was buried by the lava of Mount Galunggung. What we have planned well in the beginning is not necessarily in accordance with what God has planned. Keep in mind that what God plans must be good for us. There is a purpose in a test given by God. Indeed, God will not give a test beyond the ability of man himself. Transmigration to Sumatra is what the two of them did next. This embedded a message, that after we fall down in a trial, we must be able to migrate, must be able to rise in these conditions. Because a strong man is a man who is able to rise when he has fallen down. Even Mang Maman and Bi Warsih are willing to leave the land of their birth, the land they love, in order to continue their lives. To build their new life.

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YS: analyzed the data and wrote the article.
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## Part II

Ceuk Bi Warsih ka Mang Ma-man  
 Ceuk Mang Maman ka Bi War-sih

Pa -  
 Beu -

NG

ger tèh geura pan-to-an pan-to-na beusi pu-rin-til  
 si pu-rintil sing-ra-pih ka tukang e-las pe-sen-na

[illegible]

Ceuk Bi Warsih ka Mang Ma-man

En - "em" jeung "ew" heg dire - ka

lus - na u-lah ka - pa - lang Pu-rin - til ni - ru ak - sa - ra

													NG	
	————— 2   ————— 2													
													39	40
Ka	0	32	0	54	.	2	3	1	3	4	5	3451	2	
Ku	12	.	12	.	3451	2	3	1	3	4	5	3451	2	

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<p>_____ 4   _____ 4  </p> <p>_____ 57   _____ 58  </p> <p>0 0 0 0 04   4 34 05 4 0434 54 .</p> <p>2. In - dit - ka ko - ta i - suk - na</p> <p>_____ 1   _____ 1  </p> <p>_____ 59   _____ 60  </p> <p>0 05 4 3 45.1   1 1 01 5 4 35 1 .</p> <p>A - rèk pe - sen pan - to tra - lis nu di - cip - ta</p>	<p>_____ 3   _____ 4  </p> <p>_____ 61   _____ 62  </p> <p>0 0 0 0 0   0 32* 3 44 4 434 54 .</p> <p>Du - a ak - sa - ra mimi - ti</p> <p>_____ 5   _____ 2  </p> <p>_____ 63   _____ 64  </p> <p>3 2 1 . 5* 04 5* 1 02 121. 5 12 2</p> <p>emh... nga - ran ma - ranèhna ta - di</p>
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### Gending F (Macakal)

♩ = ca 40-50  
Rubato

<p>_____ 3   _____ 3  </p> <p>_____ 65   _____ 66  </p> <p>Ka 0 1   3 1 3 1 3 1 3 4   1 4 1 4 1 4 1</p> <p>Ku 0 3   1 3 1 3 1 3 1 1   3 1 3 1 3 1 3</p>	<p>_____ 4   _____ 1  </p> <p>_____ 73   _____ 74  </p> <p>Ka 4321. 4321. 4321. 432.3   454.5 132.3 454.5 1543.</p> <p>Ku 4.123 4.123 4.123 4.123   4.345 1.123 4.345 1.345</p>
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♩ = ca 60-65  
Sesuai Tempo

<p>_____ 4   _____ 4  </p> <p>_____ 67   _____ 68  </p> <p>Ka 043. 43. 32. 21.   15. 54. 43.</p> <p>Ku 0 05 1.5 1.4 5.3   4.2 3.1 2.5 1123</p> <p>_____ 1   _____ 4  </p> <p>_____ 69   _____ 70  </p> <p>Ka 1345 3513 2345 3513   2345 3513 2345 1</p> <p>Ku . . . .   . . . . 0 345</p> <p>_____ 1   _____ 4  </p> <p>_____ 71   _____ 72  </p> <p>Ka 1533. 1533. 1533. 4531.   4531. 1543. 1543. 4321.</p> <p>Ku 1.345 1.345 1.123 1.123   4.345 4.345 1.123 4.123</p>	<p>_____ 1   _____ 1  </p> <p>_____ 75   _____ 76  </p> <p>Ka 154.5 32.3 54.5 32.3   54.5 32.3 54.5 32.3</p> <p>Ku 1.33 12.11 34.33 12.11   34.33 12.11 34.33 12.11</p> <p>_____ 3   _____ 1  </p> <p>_____ 77   _____ 78  </p> <p>Ka 54.5 32.3 54.54 54.54   54.54 54.54</p> <p>Ku 34.33 12.11 34.34 34.34   34.34 34.34 → 1</p>
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### Bagian IV

#### Stanza 8

<p style="text-align: center;">N</p> <p>_____ 4   _____ 2  </p> <p style="text-align: center;">[79] [80]</p> <p>_____ 3   _____ 5  </p> <p style="text-align: center;">[83] [84]</p> <p>_____ 3   _____ 5  </p> <p style="text-align: center;">[81] [82]</p> <p>_____ 3   _____ 2  </p> <p style="text-align: center;">[85] [86]</p>	<p style="text-align: center;">N</p> <p>_____ 3   _____ 5  </p> <p style="text-align: center;">[83] [84]</p> <p>_____ 3   _____ 2  </p> <p style="text-align: center;">[85] [86]</p>
<p>0 05 4   3 45 1554 3 35 12 .</p> <p style="text-align: center;">Gus - ti A - nu Maha We - nang</p>	<p>0 0 5 32 .   . 123 2 1 5 12 2</p> <p style="text-align: center;">Gus - ti Anu Ma - ha A - gung</p>
<p>0 04 32 . 3 . 4   5 . 15 . 45 . 5 .</p> <p style="text-align: center;">Nu Ka - gu - ngan Bu - mi A - lam</p>	<p>0 05 43 . 2 . 3 .   45 1 5 43 3 . 5 12 .</p> <p style="text-align: center;">A - nu Ka - gungan Ga - lung - gung</p>

### Gending G (Macakal)

<p style="text-align: center;">N</p> <p>_____ 3   _____ 3  </p> <p style="text-align: center;">[87] [88]</p>	<p style="text-align: center;">NG</p> <p>_____ 3   _____ 2  </p> <p style="text-align: center;">[89] [90]</p>
<p>Ka 0 04   0 05 0 1 03 0   4 05 0 1 03 2 30</p> <p>Ku 0   3 0 4 05 0 1 03   0 3 05 0 3 05</p>	<p>Ka 0 3 0 5 0 5 0 54   0 5 0301 3451 2</p> <p>Ku 1 0 4 0 3 0 1 0   3 0 1050 . 2</p>

### Stanza 9

<p style="text-align: center;">N</p> <p>_____ 5   _____ 5  </p> <p style="text-align: center;">[91] [92]</p> <p style="text-align: center;">NG</p> <p>_____ 2   _____ 2  </p> <p style="text-align: center;">[93] [94]</p>	<p style="text-align: center;">N</p> <p>_____ 3   _____ 5  </p> <p style="text-align: center;">[95] [96]</p>
<p>0 03 3 23 45.5   54 . 3 43 2134 5</p> <p style="text-align: center;">Deudeuh teu - ing Mang Ma-man reujeung Bi War - sih</p>	<p>0215 . 12321 23 .   0543 2 5 . 12.2 1 . 5</p> <p style="text-align: center;">Teu kabu - ru diterap - keun, sabab gunung bi - tu man - tèn</p>
<p>0 02 1 5 12.3   21 3 4515 54335 12 .</p> <p style="text-align: center;">Di bu - ru - an pan - to beu - si lam-bang a - sih</p>	

### Gending G' (Macakal)

<p style="text-align: center;">NG</p> <p>_____ 2   _____ 2  </p> <p style="text-align: center;">[97] [98]</p>	<p style="text-align: center;">NG</p> <p>_____ 2   _____ 2  </p> <p style="text-align: center;">[97] [98]</p>
<p>Ka 0 02   0 04 0 1 03 0   4 05 0 1 03 0</p> <p>Ku 0   1 0 3 05 0 2 03   0 3 05 0 2</p>	<p>Ka 0 02   0 04 0 1 03 0   4 05 0 1 03 0</p> <p>Ku 0   1 0 3 05 0 2 03   0 3 05 0 2</p>

### Stanza 10



N	N
5   5	3   5
99	100
. 0 03 3 23 45.5   54. 3 43 2134 5	. 0215. 12321 23. 0543 2 5. 12.2 1.5
Deudeuh teu - ing i - mah ka - kubur ku-la - har	Dimana nya geusan cicing, ngahareruk se - dih king-kin
NG	
2   2	
101	102
. 0 02 1 5 12.3   21 3 4515 54335 12.	
Nga su -hu - nan nu tembong manjang nga-lung-sang	

### Gending G'' (Macakal)

NG
2   2
105
106
Ka 0 02   0 04 0 1 03 0 4 05 0 1 03 0
Ku 0   1 0 3 05 0 2 03 0 3 05 0 2

### Gending H (Macakal)

3   5	3   2
107	108
Ka 0 03   0 01 0 05 0 5 03   0 01 0 05 0 5	Ka 0 32   1 0 54 3   0 32 1 .
Ku 0 10   0 50 0 30 1234 5 10   0 50 0 30 1234 5 2	Ku 2 2   1 2 2 2 3 2   2 2 1 2 3451 2

## Bagian V

### Stanza 11

#### Bebas Wirahma

III	5   2
33 33 3 3 4 3 23 45 3 2 21 5 12 3 2 1 5 12 2	114
Basa maranéhna ka - pak - sa duh, transmigrasi ka Su - ma - tra	115
5   2	0215 . 123 2123 5.543 4.544351.215 1.5435 12.
112	113
0543 45.5 15.45 5 . 03321 .154 4512 2	
Panto tralis ka-rék anggeus Dicokot ti tu - kang e - las	Bi Warsih neutep nga-he - las Heg dipanggul ku Mang Maman, ngeluk sajeroning leumpang

### Gending I (Macakal)

<div style="text-align: center; margin-bottom: 10px;"> <math>\text{————— 2   ————— 2  }</math> </div> <div style="display: flex; justify-content: space-between;"> <div style="width: 45%;"> <table border="0" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 5%;"></td> <td style="width: 10%; text-align: center;">116</td> <td style="width: 10%;"></td> <td style="width: 10%; text-align: center;">117</td> <td style="width: 10%;"></td> <td style="width: 10%;"></td> <td style="width: 10%;"></td> <td style="width: 10%;"></td> <td style="width: 10%;"></td> <td style="width: 10%;"></td> </tr> <tr> <td style="text-align: right;">Ka</td> <td>0 02</td> <td>0 04</td> <td>0</td> <td>1 03</td> <td>0</td> <td>4 05</td> <td>0</td> <td>1 03</td> <td>0 02</td> </tr> <tr> <td style="text-align: right;">Ku</td> <td>0</td> <td>1 0</td> <td>3 05</td> <td>0</td> <td>2 03</td> <td>0</td> <td>3 05</td> <td>0</td> <td>2</td> </tr> </table> </div> <div style="width: 45%;"> <table border="0" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 5%;"></td> <td style="width: 10%; text-align: center;">118</td> <td style="width: 10%;"></td> <td style="width: 10%; text-align: center;">119</td> <td style="width: 10%;"></td> <td style="width: 10%;"></td> <td style="width: 10%;"></td> <td style="width: 10%;"></td> <td style="width: 10%;"></td> <td style="width: 10%;"></td> </tr> <tr> <td style="text-align: right;">Ka</td> <td>0 04</td> <td>0</td> <td>1 03</td> <td>0</td> <td>010</td> <td>050</td> <td>0</td> <td>2</td> <td></td> </tr> <tr> <td style="text-align: right;">Ku</td> <td>1 0</td> <td>3 05</td> <td>0</td> <td>234</td> <td>505</td> <td>303</td> <td>123</td> <td>2</td> <td></td> </tr> </table> </div> </div>		116		117							Ka	0 02	0 04	0	1 03	0	4 05	0	1 03	0 02	Ku	0	1 0	3 05	0	2 03	0	3 05	0	2		118		119							Ka	0 04	0	1 03	0	010	050	0	2		Ku	1 0	3 05	0	234	505	303	123	2		<div style="text-align: right; margin-bottom: 10px;"> <math>\text{————— 2   ————— 2  }</math> </div> <div style="text-align: right; margin-bottom: 10px;">             NG         </div>
	116		117																																																										
Ka	0 02	0 04	0	1 03	0	4 05	0	1 03	0 02																																																				
Ku	0	1 0	3 05	0	2 03	0	3 05	0	2																																																				
	118		119																																																										
Ka	0 04	0	1 03	0	010	050	0	2																																																					
Ku	1 0	3 05	0	234	505	303	123	2																																																					

## Stanza 12

### Bebas Wirahma

$\text{————— 5 | ————— 2 |}$

	121		122						
Na i -raha di -pa	sang	- na	duh, panto tra -lis	di Su	- ma	- tra			

	123		124						
Lain di	lebak	Ga - lunggung	Lain di	si-si	Ci -ku	- nir			

$\text{————— 5 |}$

	125		126						
Jauh peun-taseun	su - pi	- ta							

	127		128						
Pileu -leu -yan	emh...	PASUNDAN							

$\text{————— 5 |}$

	129		130						
Te-pung deu -i	na im	- pi	- an						

	131		132						
Te-pung deu -i	na im	- pi	- an						