



Mungguh in Surakarta-style *karawitan*: musical interpretation, context, and the appropriateness of *garap*

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ABSTRACT

This article examines *mungguh* as a framework of aesthetic appropriateness in Surakarta-style *karawitan*. Although the term is widely used by practitioners to assess the suitability of *garap*, it has rarely been formulated as an operational concept for musical analysis. This study investigates how *mungguh* guides the relationship among musical text, *ricikan* idiom, performer interpretation, performance context, and the *rasa* of a *gending*. Using a qualitative descriptive method, the article analyzes published studies on *mungguh* and *garap*, relevant literature on Javanese musical aesthetics, field observations of *klenengan*, and selected musical cases from Surakarta-style performance practice. The findings show that *mungguh* operates through three interrelated domains: musical text, instrumental realization, and performance context. It informs the selection of *cengkok*, *wiledan*, *kendhangan*, *sindhènan*, vocal ambitus, *irama*, *laya*, and repertoire sequence according to the character and function of the performance. *Mungguh* does not function as a fixed rule, but as a contextual principle shaped by convention, embodied experience, and aesthetic judgment. It therefore offers an analytical basis for evaluating *garap* while maintaining a balance between interpretive freedom, musical coherence, and responsibility toward tradition.



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1. Introduction

Surakarta style *karawitan* is built upon the close relationship between *gending*, *pengrawit*, *ricikan*, and the context of performance. A *gending* provides a musical framework through *balungan*, form, *pathet*, *irama*, *laya* (tempo), and its affective character. This framework, however, is never realized as sound in a mechanical way. It must be interpreted by the *pengrawit* through technical skill, embodied memory, cultivated listening, and experience in performance practice [1]. Within this interpretive process, the quality of a performance is not determined solely by technical accuracy.

Each musical choice is also judged according to whether it is fitting, proper, coherent, and consistent with the *rasa* of the *gending*. In Surakarta-style *karawitan*, this domain of aesthetic appropriateness is commonly expressed through the term *mungguh*. *Mungguh* is closely related to Javanese terms such as *manggon*, *dumunung*, *mapan*, *pantes*, *patut*, *trep*, and *cocog*. In musical practice, the term refers to the appropriateness of a particular *garap* in relation to the musical material, the idiom of a *ricikan*, the character of a *gending*, and the performance situation [2].

Expressions such as “*rebabané wis mungguh*”, “*kendhangané durung mungguh*”, or “*garapé ora mungguh*” show that *mungguh* functions as a practical language of evaluation among *pengrawit* [3]. It is used to assess whether a musical interpretation occupies its proper place within the broader structure and atmosphere of performance. Previous studies on Javanese

gamelan have provided an important foundation for understanding *garap* as an interpretive practice. Supanggah defines *garap* as a creative process involving musical material, performers, vocabulary, techniques, and performance conditions [1].

Brinner explains that musical competence in *gamelan* depends on individual knowledge and interaction within the ensemble network [4], [5]. Perlman shows that Javanese melodies are not fully contained in written notation but must be realized through practice and experience [6]. Benamou and Walton place *rasa* at the center of Javanese musical aesthetics, emphasizing affective, intuitive, and inward dimensions of musical experience [7]–[9]. Sumarsam's discussion of cultural interaction and *inner melody* further shows that musical interpretation in *gamelan* must be understood from within the body of the *gending*, not merely from the written *balungan* structure [10], [11].

Martopangrawit also provides a conceptual basis for understanding *karawitan* as a structured system of musical knowledge in which each musical choice can be explained both technically and aesthetically [12]. These studies show that musical quality in *karawitan* cannot be reduced to technical correctness, because it emerges through the relationship among structure, interpretation, convention, and *rasa*. More specifically, Sukamso's discussion of *mungguh* highlights the breadth of its application in *karawitan* performance [2]. *Mungguh* concerns not only pitch, *cèngkok*, or ornamentation, but also the function of the performance, time, place, environment, instrument material, ensemble arrangement, and public taste.

This formulation shows that musical appropriateness arises from the relationship among elements. A particular *garap* may feel *mungguh* in *klenèngan*, but may not be appropriate in *pakeliran* or *beksan* when the function and character of the performance change. Sosodoro's study further emphasizes that *mungguh* is closely related to the subjectivity of the *pengrawit* in interpreting musical text [3]. This subjectivity, however, is not unlimited, since performance choices remain evaluated through convention, custom, the character of the *gending*, and the standards of taste shared within the *karawitan* community. These two studies are used here as conceptual background, while the present article develops them into a more operational framework for analyzing the appropriateness of *garap*.

These two studies provide the immediate basis for the present article. Sukamso explains the broad field in which *mungguh* operates, while Sosodoro highlights the role of performer subjectivity in interpreting musical text. This article moves one step further by formulating *mungguh* as an operational framework for examining the quality of *garap*. The contribution of this article does not lie in introducing a new term, but in clarifying how a concept that has long circulated in oral and practical discourse can be translated into analytical parameters. These parameters include the relationship among musical text, *ricikan* idiom, performer interpretation, performance context, and the *rasa* of the *gending*.

This article therefore aims to explain *mungguh* as a principle of appropriateness in Surakarta style *karawitan*. It examines how *mungguh* operates as a language of aesthetic judgment, how it works through the relationship among musical text, *ricikan*, and context, how it appears in the selection of *cèngkok*, *wiledan*, and vocal ambitus, and how it may be used as a framework for evaluating the quality of *garap*. The discussion focuses on *klenèngan* and related performance contexts, including *pakeliran*, *beksan*, *pahargyan*, and *Duhkitan*. Through this focus, the article seeks to show that *mungguh* is not merely an evaluative expression, but a working concept that can support *karawitan* research, pedagogy, and performance evaluation.

2. Method

This article employs a qualitative descriptive method with interpretive analysis. This method was chosen because *mungguh* is not treated as a measurable object, but as a form of musical knowledge embedded in performance practice, oral evaluation, embodied experience, and collective aesthetic judgment. The analysis therefore focuses on how *pengrawit* understand, demonstrate, and evaluate the appropriateness of *garap* in Surakarta-style *karawitan* [13], [14].

The data consist of published studies on *mungguh* and *garap*, relevant literature on Javanese musical aesthetics, field observations of *klenèngan*, and selected musical cases from Surakarta-style performance practice. Sukamso's discussion of *mungguh* is used to understand the scope

of appropriateness across different performance contexts, while Sosodoro's study is used as a comparative reference for examining the relationship between performer subjectivity and musical text [2], [3]. Supanggih's theory of *garap* provides the basis for reading the relationship among musical material, performers, techniques, and performance conditions [1].

Studies by Brinner, Perlman, Benamou, Walton, Sumarsam, and Hasto are used to support the discussion of *rasa*, musical competence, melodic interpretation, inner melody, and *pathet* in Javanese *gamelan* [4], [6]–[9], [11], [15], [16]. Musical examples were selected purposively because each case illustrates a different aspect of *mungguh*. *Ladrang Clunthang* and *ladrang Moncer* were chosen to show how the same musical text may receive different forms of *garap* according to performance context. *Kagok Laras* was selected to examine the relationship between *balungan* configuration, established *garap*, and coordination among *ricikan*. *Onang-Onang Pelog Nem* was used to show how *senggakan* and *sindhènan* may function as musical cues that guide the responses of other *ricikan*.

Examples of vocal ambitus and *Duhkitan* performance were included to show how appropriateness is shaped by vocal capacity, sonority, and the social function of the event. The data were analyzed in three stages [17]–[19]. The first stage was thematic reduction, in which statements, concepts, and musical examples related to *mungguh*, *garap*, aesthetic appropriateness, and performance context were selected. The second stage was categorization. The data were organized into five analytical fields: *mungguh* as a language of appropriateness, *mungguh* as a working system involving musical text, *ricikan*, and context, *mungguh* in the selection of *cèngkok*, *wiledan*, and vocal ambitus, *mungguh* as a contextual measure in performance events, and *mungguh* as an operational implication for teaching and evaluation.

The third stage was interpretive synthesis, in which the relationship among musical material, performer subjectivity, instrumental idiom, convention, and performance context was formulated as an analytical model. The validity of the interpretation was established through source triangulation, in which conceptual statements, musical examples, and contextual interpretations were compared across different sources of data [20].

Statements from Sukamso were compared with Sosodoro's discussion of performer subjectivity, Supanggih's theory of *garap*, and Benamou's formulation of *rasa*. Musical examples were also read in relation to broader studies of *pathet*, melodic interpretation, instrumental idiom, ensemble interaction, and Javanese performance aesthetics. Through this procedure, *mungguh* is not positioned as a fixed definition, but as a recurring pattern of aesthetic judgment that can be identified through the practice of *garap* in Surakarta-style *karawitan*.

3. Results and Discussion

3.1. *Mungguh* as a Language of Appropriateness in Karawitan Practice

The reading shows that *mungguh* first functions as a language of appropriateness. It did not emerge as an academic term, but as a practical vocabulary used by *pengrawit* to assess the relationship between a musical action and its proper place [2]. At the linguistic level, *mungguh* is closely related to the meanings of *patut*, *pantes*, *cocok*, *mapan*, *trep*, and *nalar*, all of which refer to what is proper, fitting, suitable, well-positioned, appropriate, and reasonable. At the musical level, the term evaluates whether a particular choice of *garap* occupies the right position within a *gending*. The central question in *mungguh* is therefore not simply whether a *tabuhan* is correct according to its pattern, but whether that pattern is appropriate to the character, function, and *rasa* of the *gending* being performed [3].

In *karawitan*, appropriateness cannot be separated from the nature of *gending* as an open musical text [6]. *Balungan* serves as the foundation, yet it does not fully express the entire melodic direction, all possible *cèngkok*, or the complete *rasa* that must be brought into sound [1]. The *pengrawit* must read the relationships between tones, points of *sèlèh*, *pathet*, *irama*, and the memory of established *garap* practices [11], [16]. It is within this act of reading that *mungguh* begins to operate. When a *pengrebab* chooses a *wiledan*, a *pengendhang* selects a *kendhangan*, a *penggendèr* chooses a *cèngkok*, or a *pesindhèn* shapes a *sindhènan*, each choice must be tested against its sense of suitability to the *gending*. A choice that is technically neat may still be judged *ora mungguh* if it does not align with the character of the performance [2].

Mungguh also contains an ethical awareness in *karawitan* performance. A *pengrawit* does not play a *ricikan* as an individual action detached from other instruments, since *karawitan* comes to life through ensemble work that requires mutual listening, shared space, and musical support [4], [15]. A choice of *garap* on one *ricikan* always affects the others. *Kendhangan* played with excessive volume, for example, can disturb the balance of the overall sound, a condition referred to in *karawitan* as *rempeg* [21]. Likewise, *cèngkok* and *wiledan* on the *rebab* that do not correspond to the melodic flow of the *balungan* may cause other melodic *ricikan garap* to lose their point of reference, especially the *sindhèn* [22].

At this point, *mungguh* works as a regulator of *rasa*, ensuring that the creativity of each *pengrawit* remains integrated within a coherent musical structure. *Mungguh* can ultimately be understood as the awareness of *karawitan* practitioners in positioning themselves according to the *ricikan* they perform. The *rebab* player must be able to fill in and bring life to the *balungan gending*. The *gendèr* player is required to place *cèngkok* and *wiledan* idioms in accordance with the character of the *gending*, the treatment of *pathet*, and the broader demands of *garap*. The *kendang* player is expected to regulate *irama*, determine tempo according to the character of the *gending*, and shape the *garap* in accordance with the function of the performance. From this awareness, aesthetic appropriateness in Surakarta style *karawitan* is formed.

3.2. The Working System of *Mungguh*: Musical Text, *Ricikan*, and Performance Context

The main finding of this article is that *mungguh* operates through a working system formed by the relationship among musical text, *ricikan*, and performance context. Musical text provides the basis of *garap* through *balungan*, *gending* form, *pathet*, *irama*, *tempo*, and performance structure [1]. The *ricikan* serves as the medium through which this text is realized in sound, using the playing idioms, techniques, timbral qualities, musical roles, and interpretive possibilities of each instrument [4]. Performance context determines the direction of application according to the function of the event, time, place, social environment, audience, and aesthetic purpose of the performance [2]. These three elements operate in an interconnected manner. Musical text provides the basis for interpretation; *ricikan* realizes that interpretation in sound, and context determines the appropriateness of its application. Sukamso situates *mungguh* within a broad field of consideration [2]. He argues that, in *karawitan* practice, the appropriateness of *garap* is shaped by the principal performers, artistic function, type of *gending*, time of performance, surrounding environment, object of aesthetic contemplation, venue, material of the instruments, type of ensemble, mode of playing, available *perabot garap*, gamelan arrangement, and the aesthetic preferences of the community.

This range of factors shows that *mungguh* cannot be reduced to a purely musical concern. It emerges from a broader process of judgment involving the relationship among musical sound, performance function, social setting, and aesthetic practice [10], [2]. In *klenèngan*, for instance, the choice of *gending*, the sequence of *pathet*, the type of *garap*, and the degree of musical density are assessed according to their suitability to the time and atmosphere of the performance. The working principle of *mungguh* is illustrated in the composition of *ladrang Clunthang*. In the context of *wayang* performances, this piece is performed in the *irama dadi* with the *kendhangan kosèk wayang*. In *golèk* dance, this piece can also be performed in the *irama dadi*, but with the *kendhangan ciblon* [2]. In *klenèngan* contexts, the *ladrang Clunthang* is typically performed in the *irama dadi*, *wiled*, or even *rangkep* with the *kendhangan ciblon*. This distinction demonstrates that the same musical score does not automatically require the same performance style. This means that when presenting a specific piece, the *irama*, tempo, technique, and *kendhangan* style must be adapted to the performance's function; see Table 1.

Table 1. Variation *garap* of the *ladrang clunthang*

Performance Context	Tuning System	Irama-Tempo	Garap Kendang	Supporting Instruments
Klenengan	slendro sanga/ pelong barang	Dadi wiled slow	Ciblon	bonang imbal-sekaran
Tari	pelong barang	Dadi medium	Ciblon	bonang mipil/ imbal sekaram
Pakeliran	slendro sanga	Dadi fast	kosek wayang	bonang mipil, saron imbal/ nacah

The *kendhangan kosèk* in *wayang* performances greatly enhances the musical atmosphere. In dance, the patterns and *wiledan* of the *ciblon kendhangan* can enliven the dance movements and provide clearer articulation of the dance's character. The use of the *rangkep kendang* in *klenèngan* can transform the character of a *gending* into a *prenès*. These three approaches are considered valid because each places the same *gending* within a different yet appropriate performance logic. The following *ladrang Clunthang* notation illustrates musical text that can be adapted for different performance needs, particularly in *pakeliran karawitan*, dance *karawitan*, and *klenèngan*, see Fig. 1.

Buka																5
•	5	•	6	•	1	6	5	2	2	2	2	1	1	2	①	
[	•	5	•	6	•	2	•	1	•	5	•	6	•	5	•	6
	•	5	•	6	•	3	•	5	•	2	•	1	•	6	•	⑤
	•	1	•	6	•	3	•	5	•	1	•	6	•	3	•	5
	•	1	•	6	•	3	•	5	•	2	•	3	•	2	•	①

Fig. 1. Notation *Ladrang Clunthang*

A similar principle can be observed in the performance of *ladrang Moncer*, as discussed by Sukamso [2]. The *garap* of *Moncer* in *klenèngan* differs from its treatment in *pakeliran*. In *pakeliran*, the piece is performed with *kendhangan kosèk wayang* at a faster tempo than *klenèngan*. The playing techniques of the other *ricikan* are also adjusted to the conventions commonly used in *pakeliran*, including *imbal saron* and the application of the *ukel pancaran* technique on the *gendèr* [23], [24]. In *klenèngan*, by contrast, *ladrang Moncer* is presented in *irama wiled* with *kendang kalih rangkep*, while the *gendèr* employs *laku papat* with the *kembang tiba* technique. This case confirms that *mungguh* requires sensitivity to both the function and the setting of a performance. *Garap* acquires meaning through its relationship with context; therefore, its appropriateness is determined by the manner, purpose, and situation in which the *gending* is performed. The following two notational examples of *ladrang Moncer* show that the arrangement of the *balungan* also changes according to performance context: in *pakeliran*, the piece uses a *balungan mlaku*, see Fig. 2, whereas in *klenèngan* it uses a *balungan nibani*, see Fig. 1.

Buka	•	2	3	5	6	5	3	2	1	6	5	3	5	6	1	⑥	
Ompak	[	5	3	1	6	5	3	1	6	3	3	2	3	6	5	3	2
		3	2	3	5	6	5	3	2	1	6	5	3	5	6	1	⑥
Ngelik	[	•	•	6	3	5	6	1	6	3	5	6	1	6	5	3	2
		3	2	3	5	6	5	3	2	1	6	5	3	5	6	1	⑥

Fig. 2. Notation *ladrang Moncer Pakeliran* version

Fig. 3 Represents the notation *ladrang moncer klenèngan* version.

Ngelik	[															
	•	3	•	2	•	1	•	6̂	•	3	•	6̂	•	3	•	2̂
	•	3	•	1̂	•	3	•	2̂	•	3	•	2̂	•	1	•	6̂
	•	5	•	6	•	5	•	6̂	•	2̂	•	1̂	•	3	•	2̂
	•	6	•	1̂	•	3	•	2̂	•	3	•	2̂	•	1	•	6̂
	]															

Fig. 3. Notation *ladrang Moncer Klenèngan* version

At the level of individual *ricikan*, *mungguh* requires correspondence between instrumental idiom and the interpretation of the *gending* [25]. The *rebab* allows considerable melodic flexibility, yet its treatment must remain grounded in *pathet*, the direction of *sèlèh*, and the *rasa* of the *gending* [26], [27]. The *gendèr* offers a rich vocabulary of *cèngkok*, but their application must take into account the *balungan*, *pathet*, and the musical relationship with other *ricikan*. *Sindhèn* also allows vocal flexibility, although this freedom remains connected to the melodic flow of the *gending*, vocal range, and the demands of *rasa* [7], [28]. The *kendang* holds an important role in regulating *irama* and tempo, but this authority must be exercised as a form of musical guidance that maintains the direction and balance of the performance. These relationships show that *mungguh* does not function as a restriction on the creativity of the *pengrawit*. Instead, it provides a framework of consideration that guides each choice of *garap* so that it remains appropriate to the character of the *ricikan*, the needs of the *gending*, and the musical coherence of the performance [29], [30].

3.3. *Mungguh* in the Selection of *Cèngkok*, *Wiledan*, and Vocal Ambitus

At the technical level, the operation of *mungguh* can be observed most clearly in the selection of *cèngkok* and *wiledan* [11], [29]. For both the *gendèr* and the *rebab*, producing a technically correct sequence of notes is not sufficient, since every choice of *garap* must follow the melodic direction of the *balungan* and the expressive pull of *sèlèh* [26], [27], [31]. A *wiledan* that is not grounded in the demands of the *balungan* may sound detached from the body of the *gending* and may therefore be judged *ora mungguh* [29]. The appropriateness of *garap* lies in the *pengrawit*'s ability to maintain a careful distance between structural framework and musical interpretation. The *balungan* is neither followed literally nor abandoned as the basis of melodic construction. The space between these two positions enables the *pengrawit* to develop an interpretation that remains vivid, distinctive, and consistent with the character of the *gending* [11]. The example of *Kagok Laras* demonstrates how *mungguh* may emerge through coordination among the *ricikan*. A particular *balungan* configuration in the *inggah* section of *Kagok Laras* calls for a specific treatment that has subsequently become established as a conventional *garap*. In the example discussed by Sukamso, the correspondence among the *rebab* part, *sindhèn*, and the other *ricikan* gives the performance a sense of musical appropriateness [2]. When the *rebab* and *sindhèn* fail to follow the direction of *rasa* implied by this configuration, the *gending* may lose its quality of *mungguh*. This case shows that *mungguh* can arise from a close relationship between the *balungan* pattern and the network of musical responses among the *ricikan* [11], [29]. Fig. 4, presents one example of musical correspondence among the *ricikan garap* that is considered *mungguh* in a melodic phrase from the *inggah* section of *gending Kagok Laras*.

<i>balungan</i>	1	5	1	6
<i>rebab</i>	<u>.616</u> <u>112</u>	<u>.5.6</u>	<u>121</u>	<u>6</u>
<i>sindhèn</i>	6 1 6 1	<u>12</u> 5	.6 1	<u>21</u> 6
	yo la go- nes	ne- nes	wi- ca-	ra- ne
<i>kendang</i>	k t b . p	. k b b	. b . .	. b . .
<i>gender</i>	. 5 . 5	3 5 6 5	1 6 1 5	1 2 1 6
	<u>161</u> <u>1612</u>	<u>.165165</u>	<u>. 61.1.</u>	<u>656</u> <u>656</u>

Fig. 4. *Garap* of *rebab*, *sindhèn*, *kendang*, and *gendèr* in the *inggah* section of the *gending Kagok Laras*

The example of *Onang-Onang pélog nem* shows that *mungguh* may be shaped by the direction provided through *senggakan* and *sindhèn* [2]. Certain vocal patterns function as musical cues that prompt the other *ricikan* to adjust their *garap* [7]. In such a performance, each *ricikan* operates within an interconnected musical relationship. The *rebab*, *gendèr*, *bonang*, *kendhang*, and *sindhèn* read, respond to, and reinforce the musical signs that emerge throughout the unfolding of the *gending* [32]. *Mungguh* arises from a musical relationship in which the *pengrawit* continuously listen and respond to one another. This quality emerges when each *pengrawit* is able to hear the cues given by the other *ricikan*, understand the musical direction

being developed, and place their interpretation appropriately within the performance as a whole. Fig. 5, presents an example of a melodic phrase in the *ingguh* section of *gending Onang-onang*, in which the *kendang* and *gendèr* respond to the vocal *senggakan* by adapting the melody.

senggakan:	senggakan:
. 2̣ . 1̣ 3̣ 2̣ . . . 5 . 6 1̣ 5 . .	. 2̣ . 1̣ 3̣ 2̣ . . . 5 1̣ . 5̣1̣6̣1̣5̣1̣ 6
e- o- e a- o- é ya	é- o- é ya- é yaé-o éya é-yo
gendèran:	gendèran:
. 2̣. 2̣. 1̣. 1̣. ... 2̣... 2̣ ... 6̣6̣... 8̣ . 8̣. 2̣. 1̣. 5	. 2̣. 2̣. 1̣. 1̣. ... 2̣. 1̣. . . 8̣. 5̣. 5̣. 8̣ . 5̣. 5̣. 8̣. 6
... 2̣... 1̣ . 2̣3̣2̣... . 5̣. 6̣. 5̣. 6̣ . 5̣. 6̣. 5̣. .	... 2̣... 1̣ . 1̣3̣2̣. 1̣. . . 5̣. 1̣. . 1̣. 2̣5̣1̣. 1̣6̣
kendhangan:	kendhangan:
. k t p p o k b k b° k b° .	t ^h p p p p k t b p p p . b ² p . b̄ b̄ b̄ b̄

Fig. 5. Musical interaction between vocal *senggakan*, *gendèr*, and *kendhang* in the *ingguh* section of the *gending Onang-onang*

Mungguh is also evident in vocal ambitus. In cases such as *gending bedhayan*, and in the *gérongan* of the *ingguh* section, the *balungan* may remain in a low register while the vocal melody or *gérongan* is deliberately set in a higher register [2], see Fig. 6. This difference is in fact regarded as *mungguh* when it is adjusted to the ambitus of the human voice and the characteristics of the vocal melody [7]. In this context, correspondence does not require an exact match between the register of the *balungan* and that of the vocal melody [33]. Appropriateness is instead achieved through adjustments that allow the resulting melody to sound natural, comfortable, and alive [34]. This question of ambitus shows that *mungguh* does not operate through literal correspondence, but through a sensitivity to musical appropriateness that emerges from, and is tested in, practice, as governed by the conventions of *karawitan* tradition.

balungan:	. . . 6̣ . . . 5̣ . . . 6̣ . . . 5̣
rebab:	. 3̣5̣6̣ 2̣1̣ 6̣2̣ 2̣1̣2̣ 2̣1̣6̣5̣. 1̣ 2̣. 1̣2̣2̣ 3̣2̣1̣6̣2̣ 2̣1̣2̣1̣ 2̣1̣6̣5̣
gérongan:	. 5̣ 3̣. 5̣1̣. 2̣6̣ . 6̣ 1̣. 2̣6̣1̣6̣5̣ . 6̣ 6̣6̣1̣5̣6̣ 1̣2̣2̣3̣1̣. 2̣6̣1̣6̣5̣
high pitch	

Fig. 6. Musical interaction between vocal *senggakan*, *gendèr*, and *kendhang* in the *ingguh* section of the *gending Onang-onang*

Sukamso also presents an example of *garap* regarded as “*ora mungguh*” when a *cèngkok* is imposed on a *balungan* configuration that does not support it [2]. The choice may arrive correctly at the point of *sèlèh*, yet the result may still sound musically unconvincing, *cemplang*, or insufficiently *anteb* [8]. This condition confirms that the technical correctness of a musical treatment does not automatically ensure its aesthetic suitability [35]. *Mungguh* therefore operates through a musical logic embodied in the experience of the *pengrawit*. Such logic cannot always be fully formulated in written rules, but may be recognized through cultivated listening, familiarity with established musical formulas, and sustained experience in *garap* practice [36], [37].

3.4. *Mungguh* as a Contextual Measure in *Klenengan* and Social Events

In Surakarta-style *klenengan*, *mungguh* is related to the ordering of repertoire, the selection of *pathet*, the character of the *gending*, and the atmosphere of the performance. A *klenengan* is not a random arrangement of pieces. It follows a logic of *rasa* that moves from one *pathet* to another, from an *anteb* atmosphere toward a livelier one, from a *regu* character toward a more *gayeng* mood, or from a state of calm toward a conclusion that conveys a sense of completion [2]. This sequence is shaped not only by the theory of *pathet*, but also by the *pengrawit*'s experience of the progression of *rasa* throughout an evening performance [12], [16]. Sukamso explains that the sequence of an evening *klenengan* commonly unfolds from *pélog lima* to *sléndro nem*, *sléndro sanga*, *pélog nem*, *sléndro manyura*, and finally *pélog barang* [2]. Each section carries its own tendencies of *rasa* and *garap*. The opening sections generally evoke qualities such as *anteb*, *prenès semu*, or *regu*, while the later sections may gradually move toward a more *sigrak*, *sumyah*, and *gayeng* character, see Table 2. Within this logic, a *gending* is evaluated not only on the basis of its inherent musical appeal, but also according to the appropriateness of its placement within the overall sequence. An engaging *gending* may still feel

less *mungguh* when performed at a time that does not correspond to the atmosphere of the *pathet* or the needs of the performance.

Table 2. Presentation of musical pieces, characters, and *garap*

Tuning- mode	Time group	Serving time	Character/ Rasa	Garap
<i>Pelog Lima</i>	I	21.00-23.00	<i>agung, gagah, luruh/ anteb</i>	<i>irama dadi, sesegan</i>
<i>Slendro Nem</i>		21.00-23.00	<i>wibawa, gagah/ regu</i>	<i>irama dadi/ kosek alus/ ciblon</i>
<i>Pelog Nem</i>		23.00-01.00	<i>prenes/</i>	<i>irama dadi/ ciblon</i>
<i>Slendro Sanga</i>	II	23.00-01.00	<i>kalem, luruh, gummyak/trenyuh prenes</i>	<i>kosek alus, ciblon</i>
<i>Pelog Barang</i>		01.00-02.00	<i>sigrak/ prenes, gecul</i>	<i>ciblon</i>
<i>Slendro Manyura</i>	III	23.00-02.00	<i>sigrak/ prenes, gecul</i>	<i>ciblon</i>

The social context demands more specific standards of appropriateness. In a *Duhkitan* ceremony, *karawitan* is intended to create an atmosphere of mourning and respect for the deceased [2]. Therefore, the selection of *gending*, *irama*, tempo, volume, and *garap* must be arranged in such a way that the performance does not create an impression of being overly cheerful, *gecul*, or *gayeng*. A *gending* with a *prenès* character may be considered *ora mungguh* when performed in the context of a *Duhkitan klenèngan*. The *gending* appropriate to this event are those that carry a sorrowful atmosphere, often referred to as *gending sungkawa*. These include *Laler Mengeng*, *Tlutur*, *Pamegatsih*, *Yitma*, *Dhandhanggula Tlutur*, *Sinom Logondhang*, *Pangkur Dhudhakasmaran*, and *Mijil Layu-layu*. In order to create a musical atmosphere of sadness and emotional solemnity, the performance must also be supported by vocal treatment and instrumental playing delivered with a soft volume and a slow tempo. This example shows that *mungguh* requires musicians to understand the context of the event itself, rather than simply playing a *gending*. In this case, social function becomes part of the musical consideration, because the appropriateness of the sound depends on the event in which it is heard. *Klenèngan*, *pakeliran*, *beksan*, *pahargyan*, and *dukitan* each require a distinct configuration of *rasa* [2]. A mature *pengrawit* therefore needs more than a command of repertoire. They must also be able to judge when a particular piece should be performed, how it should be treated, how far its *garap* may be developed, and which boundaries should not be crossed. This principle shows that *mungguh* may be understood as a form of ecological knowledge in a musical sense. It considers the relationship between sound and its environment, between *garap* and the event in which it takes place, and between the *pengrawit* and the community that experiences and gives meaning to the performance [8].

3.5. Operational Implications for the Teaching and Evaluation of *Garap*

The implications of *mungguh* for *karawitan* pedagogy are substantial. Instruction should not be limited to the memorization of *cèngkok* and the accurate execution of established patterns, since students also need to understand the musical reasoning behind each choice of *garap* [38], [39]. Teachers need to explain why a particular *cèngkok* is selected, why a certain *kendhang* is more appropriate to a specific context, and why a particular vocal quality or level of volume is considered suitable. Through technical demonstration, dialogue, collective participation, and reflective explanation, tacit musical experience can gradually be articulated as explicit understanding [40]. *Mungguh* can therefore be taught as a form of sensitivity cultivated through listening, participation, experience, and critical reflection rather than through the memorization of terminology [41]. For *karawitan* research, *mungguh* offers an analytical framework for explaining aesthetic judgments that have largely circulated through oral discourse [42]. Expressions such as *enak*, *pas*, *trep*, *patut*, or *ora mungguh* can be examined through more operational parameters, including their correspondence with the musical text, instrumental idioms, *pathet*, *irama*, tempo, the character of the *gending*, the function of the event, and ensemble interaction [31], [43]. This framework does not diminish *rasa* as an embodied and inward experience, but provides a means of describing it through musical evidence and the context of practice. Aji advances a comparable argument in his study of the concept of *mandheg*,

showing that aesthetic terms in *karawitan* cannot be understood through sound alone, but must be interpreted through the totality of the performance context [22], [34].

The application of this concept is also important for maintaining the continuity of tradition. In a *karawitan* environment increasingly shaped by festival stages, formal education, digital recordings, and encounters across communities, *pengrawit* require a measure that remains flexible without losing its grounding [36]. *Mungguh* provides such a measure. It allows interpretation to develop, while ensuring that this development continues to take account of the character of the *gending*, the idioms of the *ricikan*, and the collective *rasa* of the *karawitan* community. In this sense, *mungguh* may serve as a framework for understanding change without losing the aesthetic orientation of Surakarta style *karawitan* [44]. In evaluation, *mungguh* can provide a more precise language of correction than the simple opposition between “wrong” and “right”. Reflective assessment enables teachers and students to examine not only technical accuracy, but also the reasoning, context, interaction, and aesthetic consequences underlying a musical choice [45], [46]. Operationally, *mungguh* may be translated into a progressive framework for evaluating *garap*: examining correspondence with the musical material, assessing the idiomatic and interactive role of each *ricikan*, and considering the function and context of the performance.

4. Conclusion

Mungguh in Surakarta-style *karawitan* can be formulated as a principle of appropriateness in *garap*. It guides the *pengrawit* in placing musical interpretation in a manner that is fitting, proper, well-grounded, and consistent with the *rasa* of the *gending*. This concept operates through the relationship among musical text, *ricikan*, and performance context. It provides a basis for evaluating the selection of *cèngkok*, *wiledan*, *kendhangan*, *sindhènan*, vocal ambitus, *irama*, tempo, the sequence of *pathet*, and the musical disposition of the *pengrawit* within a performance. *Mungguh* therefore cannot be reduced to a set of technical rules, since it brings together structural knowledge, embodied experience of *rasa*, and sensitivity to the performance situation. The discussion shows that *mungguh* always involves the subjectivity of the *pengrawit*. This subjectivity, however, remains bounded by convention, collective experience, and considerations of *rasa*. A *pengrawit* may develop an interpretation, borrow a *cèngkok*, adjust the ambitus, or modify a strategy of *garap* according to context, provided that these choices strengthen the character of the *gending* and preserve the relationships among *ricikan*. In this sense, *mungguh* functions as a mechanism of aesthetic selection that maintains a balance between interpretive freedom and responsibility toward tradition. The significance of this article lies in its formulation of *mungguh* as an operational concept for examining the quality of *garap*. For research, it offers an analytical framework for explaining aesthetic judgments that have often circulated through oral discourse. For teaching and evaluation, it provides a language of correction that moves beyond simple categories of right and wrong. For performance practice, it affirms that a high-quality *karawitan* performance requires the ability to read the *gending*, respond to other *ricikan*, understand the social setting, and recognize the *rasa* to be brought into being. Through *mungguh*, Surakarta style *karawitan* demonstrates that beauty does not exist as sound in isolation, but emerges through the appropriate placement of sound within the body of the *gending* and the lived world of its performance.

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