

Jauk Longgor

.

Introduction

Pemugal 6 . 6 1 6 1 2 3 1 2
 calung 6
 jublag 6
 gong W

Pemugal 3 2 3 2 3 5 2 3 . 2 1 . . 6
 calung 6
 jublag 6
 gong W

Gilak (fast)

Pemugal 6 1 1 6 6 1 1 2
 polos . 1 . 6 1 . 6 1 . 6 . 1 6 . 1 6 . 1 . 6 1 . 6 1 . 2 . 1 2 . 1 2
 sangsih 5 . 5 6 . 5 6 . 1 . 2 1 . 2 1 . 6 . 5 6 . 5 6 . 1 . 6 1 . 6 1 .
 calung 1 6 1 2
 jublag 6 2
 gong t

Pemugal 2 . 3 5 5 3 3 . 2 1 1 6
 polos . 5 . 3 5 . 3 5 . 3 . 5 3 . 5 3 . 1 . 2 1 . 2 1 . 6 . 1 6 . 1 6
 sangsih 2 . 2 3 . 2 3 . 5 . 6 5 . 6 5 . 3 . 3 2 . 3 2 . 1 . 2 1 . 2 1 .
 calung 5 3 1 6
 jublag 3 6
 gong W

Angsal

Pemugal 6 1 1 6 6 1 1 2
 polos . 1 . 6 1 . 6 1 . 6 . 1 6 . 1 6 . 1 . 6 1 . 6 1 . 2 . 1 2 . 1 2
 sangsih 5 . 5 6 . 5 6 . 1 . 2 1 . 2 1 . 6 . 5 6 . 5 6 . 1 . 6 1 . 6 1 .
 calung 1 6 1 2
 jublag 6 2
 gong t

Pemugal 2 . 3 5 5 3 . 2 1 . . 6
 polos . 5 . 3 5 . 3 5 . 3 . 5 3 . 5 3 3 3 2 1 . .
 sangsih 2 . 2 3 . 2 3 . 5 . 6 5 . 6 5 . 3 3 2 1 . .
 calung 5 3 1 6
 jublag 3 6
 gong W

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Transition to Bapang (slowing down)

Pemugal	<u>6</u>	<u>5</u>	<u>.61</u>		2	3	2	<u>1</u>	<u>6</u>		<u>6</u>	<u>5</u>	<u>.61</u>	2	2	<u>1</u>	2	<u>6</u>	<u>.12</u>								
polos	.	<u>1</u>	<u>1</u>	<u>2</u>	<u>1</u>	<u>2</u>	<u>1</u>	<u>2</u>	<u>1</u>	<u>6</u>	<u>6</u>	<u>1</u>	<u>6</u>	<u>1</u>	<u>6</u>	<u>1</u>	<u>1</u>	<u>2</u>	<u>1</u>	<u>2</u>	<u>1</u>	<u>2</u>	<u>1</u>	<u>2</u>	<u>2</u>	<u>3</u>	<u>2</u>
sangsih	.	<u>1</u>	<u>1</u>	<u>2</u>	<u>1</u>	<u>2</u>	<u>1</u>	<u>2</u>	<u>1</u>	<u>6</u>	<u>6</u>	<u>1</u>	<u>6</u>	<u>1</u>	<u>6</u>	<u>1</u>	<u>1</u>	<u>2</u>	<u>1</u>	<u>2</u>	<u>1</u>	<u>2</u>	<u>1</u>	<u>2</u>	<u>2</u>	<u>3</u>	<u>2</u>
calung				1						6				1												2	
jublag									6																	2	
gong																										t	

Pemugal	3	2	.35	3	.56	5	3	3	3	.21		1	6	.12	1	6			
polos	.	5	5	6	5	6	5	6	5	3	3	5	3	3	3	.21			
sangsih	.	5	5	6	5	6	5	6	5	3	3	5	3	3	3	.21			
calung				5															
jublag									3										
gong																			

Bapang (slow)

Pemugal		<u>6</u>	<u>5</u>	<u>.61</u>		2	3	2	<u>1</u>	<u>6</u>		<u>6</u>	<u>5</u>	<u>.61</u>	2	2	<u>1</u>	2	<u>6</u>	<u>.12</u>									
polos	.	<u>1</u>	.	<u>6</u>	<u>1</u>	.	<u>6</u>	<u>1</u>	.	<u>6</u>	.	<u>1</u>	<u>6</u>	.	<u>1</u>	<u>6</u>	<u>1</u>	.	2	.	<u>1</u>	2	.	<u>1</u>	2				
sangsih	<u>5</u>	.	<u>5</u>	<u>6</u>	.	<u>5</u>	<u>6</u>	.	<u>1</u>	.	2	<u>1</u>	.	2	<u>1</u>	.	<u>6</u>	.	<u>5</u>	<u>6</u>	.	<u>5</u>	<u>6</u>	.	<u>1</u>	.	<u>6</u>	<u>1</u>	.
calung				2					1		2				6				2							2			
jublag															6											2			
gong																										t			

Pemugal		3	2	.35	3	.56	5	3		2	3	.21	6	.12	1	6													
polos	.	5	.	3	5	.	3	5	.	3	.	5	3	.	5	3	.	<u>1</u>	.	2	<u>1</u>	.	2	<u>1</u>	.	<u>6</u>	.	<u>1</u>	<u>6</u>
sangsih	2	.	2	3	.	2	3	.	5	.	6	5	.	6	5	.	3	.	3	2	.	3	2	.	<u>1</u>	.	2	<u>1</u>	.
calung				3			5		6			3			2					1					5			6	
jublag															3													6	
gong																												6	

Transition back to Gilak (accelerating)

Pemugal		<u>6</u>	<u>5</u>	<u>.61</u>		2	3	2	<u>1</u>	<u>6</u>		<u>6</u>	<u>5</u>	<u>.61</u>	2	2	<u>1</u>	2	<u>6</u>	<u>.12</u>									
polos	.	<u>1</u>	.	<u>6</u>	<u>1</u>	.	<u>6</u>	<u>1</u>	.	<u>6</u>	.	<u>1</u>	<u>6</u>	.	<u>1</u>	<u>6</u>	<u>1</u>	.	2	.	<u>1</u>	2	.	<u>1</u>	2				
sangsih	<u>5</u>	.	<u>5</u>	<u>6</u>	.	<u>5</u>	<u>6</u>	.	<u>1</u>	.	2	<u>1</u>	.	2	<u>1</u>	.	<u>6</u>	.	<u>5</u>	<u>6</u>	.	<u>5</u>	<u>6</u>	.	<u>1</u>	.	<u>6</u>	<u>1</u>	.
calung									1						6											2			
jublag															6											2			
gong																										t			

Pemugal		3	2	.35	3	.56	5	3	3	3	.21	1	1	1	1	6										
polos	.	5	.	3	5	.	3	5	.	3	.	5	3	.	5	3	.	<u>1</u>	.	<u>1</u>	.	<u>1</u>	.	<u>1</u>	.	<u>6</u>
sangsih	2	.	2	3	.	2	3	.	5	.	6	5	.	6	5	.	3	.	3	3	.	<u>1</u>	.	<u>1</u>	.	<u>6</u>
calung							5					3			1					1					1	6
jublag															3											6
gong																										W



End of the dance (gilak, slowing down)

Pemugal		<u>6</u>		<u>1</u>		<u>1</u>		<u>6</u>		<u>6</u>	<u>5</u>	<u>.61</u>	2	<u>1</u>	<u>6</u>	<u>.12</u>						
polos	.	<u>1</u>	.	<u>6</u>	<u>1</u>	.	<u>6</u>	<u>1</u>	.	<u>6</u>	<u>1</u>	.	<u>6</u>	<u>1</u>	.	2	.	<u>1</u>	2	.	<u>1</u>	2
sangsih	<u>5</u>	.	<u>5</u>	<u>6</u>	.	<u>5</u>	<u>6</u>	.	<u>1</u>	.	2	<u>1</u>	.	2	<u>1</u>	.	<u>6</u>	<u>1</u>	.	<u>6</u>	<u>1</u>	.
calung					1								1									2
jublag								6														2
gong																						t

Pemugal		3	2	.35	3	.56	5	3		2	3	.21	<u>6</u>	<u>.12</u>	<u>1</u>	<u>6</u>																
polos	.	5	.	3	5	.	3	5	.	3	5	3	.	<u>1</u>	.	2	<u>1</u>	.	2	<u>1</u>	.	<u>6</u>	.	<u>1</u>	<u>6</u>	.	<u>1</u>	<u>6</u>				
sangsih	2	.	2	3	.	2	3	.	5	.	6	5	.	6	5	.	3	.	3	2	.	3	2	.	<u>1</u>	.	2	<u>1</u>	.	2	<u>1</u>	.
calung						5																									6	
jublag													3																		6	
gong																															W	

In Jauk Longgor the masked dancer leads the orchestra and indicates, by standardized movements, when to play angsals and when to change from bapang to gilak and back again.

After a short introduction by the kendang (drums), the orchestra plays the introduction and continues with Gilak. Gilak is played over and over again, according to the mood of the dancer. The dancer may indicate long and short angsals more or less ad lib. The long angsal is printed above. In short angsals, all players stop at the 6th beat of the bar (playing towards gong or kelentong), are silent during the 7th beat and resume playing at the gong (or kelentong).

When the dancer indicates the transition to Bapang, the orchestra plays a final long angsal in Gilak, slows down playing the transition melody and plays Bapang. Bapang is repeated (without angsals) until the dancer signals for Gilak again. The orchestra accelerates during the transition and enters Gilak at full speed.

Gilak is then repeated until the dancer signals the end.

