

The Analyze of *Garap* Technique on Sekaten Gamelan at Keraton Surakarta

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ABSTRACT

This research to describe about *garap* technique instrument on gamelan sekaten. This is qualitative description research. The location and time this research at Keraton Surakarta and need three months between October until December 2019. This research focus on *garap* technique instrument at Keraton Surakarta. The data collection techniques obtained through observation, interviews and documentation. Data analysis use reduction, display and conclusions. The data validity was obtained through triangulation of data collection techniques. This research show that gamelan sekaten has two gamelan set there are Kyai Guntur Sari gamelan set dan Kyai Guntur Madu gamelan set. Kyai Guntur Sari gamelan set make from Sultan Agung and Kyai Guntur Madu gamelan set make from Paku Buwono IV. They are keep and safe Langen Keraton room at Keraton Surakarta. We must play on obligation gending such as: Ladrang Rambu, Ladrang Rangkung and Barang Miring. Every gamelan set has instruments: one rancak Bonang, two *Panembung/Pengapit*, two Saron, Demung, four Saron Barung, two Saron Penerus, two Kempyang, two Gong, and one Bedhug. The *garap* technique instrument on gamelan set *sekaten* such as Bonang, Saron Demung, Saron Barung, Saron Penerus, Kempyang, Bedhug, and Gong. Bonang has two *pipilan* and *nibani* pattern, Saron Demung and Saron Barung have *mbalung* and *kinthilan* pattern. Saron Penerus has *nyacah* pattern, Kempyang has *ngedingi* pattern, Bedhug have *nrojol* and *nggandul* pattern and Gong give final accent on ending gending performance. The Bonang *racikan* technique such as: patet *lima* bonang *racikan* techniques, patet *enem* bonang *racikan* techniques, patet *barang* bonang *racikan* techniques.

Keywords: "Gamelan Sekaten at Keraton Surakarta , " Instrumen , " Techniques

1. INTRODUCTON

Indonesia is known for an archipelago with diverse tribes and cultures. Each of its regions has varying cultures and unique characteristics. One of the Indonesian arts still developing today is gamelan. Explained that the Javanese gamelan is one of the traditional music instruments known to be an ancestor heritage inherent to Javanese people today in the international domain [1]. The combination of vocal or song performances and different gamelan instruments can be analogized as a form of national unity and unity as the motto of the Indonesian: *Bhinneka Tunggal Ika* [2].

Gamelan has many instrumental tools: bonang, demung, rebab, and so on. In Javanese gamelan there are two scales namely Pelog consisting of 7 tones and Slendro which consists of 5 tones [3]. Gamelan is also grouped by its sound. The stated that instrument organology in idiophone-type gamelan includes *ricikan bilah* (saron demung, barung, penerus) and *ricikan pencon* (bonang, kempyang, kempul, kethuk, gong), membranophone including kendang, chordophone siter and rebab, and aerophone including suling [4]. In correlation each different gamelan instrument has its own role and function which results in a good and solid presentation [2]. In addition to a variety of gamelan music instruments, gamelan is classified into gamelan ageng and gamelan pakurmatan (sekaten, pakurmatan, monggang, carabalen).

Gamelan sekaten is a type of gamelan pakurmatan still existing and kept being played until today in Surakarta Palace, Yogyakarta Palace, and Cirebon Palace. Gamelan sekaten existing in Surakarta is played in Masjid Agung Yard. Those forms contain not only Islam elements but also Javanese-animism and dynamism rite, and still replete with Hindu and Budha elements [5]. Music performance is usually held before the end of sekaten (Maulid Nabi) celebration. For the sekaten performance keeps surviving, learning should be conducted concerning the gamelan. In the learning gamelan, each member should be able to play all instruments. Attitude, expression, cooperation, mutual understanding, unity, the interaction of players, and agility are the keywords used by practitioners during discussing traditional music [6]. Gamelan pakurmatan learning, particularly gamelan sekaten is one of the attempts taken by Indonesian Art Institute of Surakarta to preserve sekaten music art. This gamelan is different from other gamelan. Gamelan sekaten has different and more interesting *laras* and technique *garap* (working technique) than *garap gending* gamelan in general. One factor distinguishing it, in addition to its visual aspect, is its bonang instrument playing using not *buka* but *racikan*. This research focuses on the technique *garap* instrument (instrument working technique) of gamelan sekaten of Surakarta Palace. The objective of research is to describe the technique *garap* instrument in gamelan sekaten of Keraton Surakarta, to be understandable to artists or musicians who want to learn the technique *garap* instrument in gamelan sekaten of Keraton Surakarta.

2. LITERATURE REVIEW

2.1 Playing and Working Technique

The technique of playing music instrument has varying difficulty levels: hit, fiddled, and strummed. The technique itself is a part of artwork working product. The characteristics of gamelan music is cooperation, meaning one *garapan ricikan* is overlapping with, responding to, and inspiring each other, particularly in bonangan sekaten in which its working technique is unlike gamelan ageng [7].

2.2 Gending

The compulsory *gending* in gamelan sekaten includes *gending rambu*, *gending rangkung* and *barang miring*, all of which have *laras pelog*. The song in *gending* presentation is not always in the form of song, but it can be (1) *balungan gending* and (2) musical

configuration [8]. The elements of working are, among others: working material, worker, working tool, and working instrument, working determinant, and working consideration are affecting the sekaten presentation [9]. The stating that a high playing technique is required to play a musical instrument and can inspire musically corresponding to a *gending's* need and demand [10].

2.3 Gamelan Sekaten Surakarta

Gamelan is one of the popular traditional music instruments. The event is now held once a year to celebrate Maulid Nabi Muhammad SAW. Stated that gamelan sekaten has *berlaras pelog* has pelog with relatively low tune area compared with gamelan ageng. Sekatenan celebration in Surakarta used two sets: Kiai Guntur Sari and Kiai Guntur Madu. Islam Rite held by Kiai Guntur Sari and Kiai Guntur Madu has a relationship with *sekatenan* music event [9]. Sekaten *kagungan dalem* of King Surakarta (the properties of sekaten ceremony) amounted to two or a pair, namely Kyai Guntur Madu and Kyai Guntur Sari. In sekaten's one week-long ceremony, Sekaten's *gamelan* instruments are housed in the southern Bangsal Pagongan (large place) and the northern Bangsal Pagongan (large place) in the courtyard of the Masjid Agung (Grand Mosque) [11].

3. METHOD

This research employed a descriptive qualitative method, taking place in Keraton Surakarta Hadiningrat on October – December 2019. Techniques of collecting data used were interviews with some gamelan sekaten player, observation, and documentation collection in the form of photographs and video. Data source derived from gamelan sekaten performers (players) and lecturer of karawitan course in ISI Surakarta. Data analysis was carried out using Miles and Huberman's theory employing reducing, displaying, and verifying data. Thereafter data validation was conducted using Sugiyono's theory with the data source, data, and time triangulations.

4. RESULT

The result of research concerning technique *garap gending* gamelan sekaten Keraton Surakarta includes *titilaras*, instrument, playing pattern, and technique *garap* bonang (bonang working technique) in gamelan sekaten.

4.1 Gamelan Sekaten Surakarta

Tabuhan gamelan sekaten (gamelan sekaten percussion) is one of cultural heritages still performed

Miring. The techniques used in the bonang instrument are the shelled technique.

1) *The pipilan technique*

The *pipilan* technique is to beat the notes one by one. There are two types of shelling techniques, namely *mipil lamba* and *mipil rangkep*.

- a) An example of the *mipil lamba* game is played on a half-beat

Notasi 6 7 6 5

Bonang 6 7 6 . . 6 5 6 . .

- b) An example of the *mipil rangkep* game is played on the *dadi* rhythm.

Notasi 6 7 6 5

Bonang 6 7 6 . . 7 6 . 6 5 6 . . 5 6 .

B. *Panembung*

Panembung is the name for the developer who sits at the bottom. The tone used is one octave lower than builder. The pattern used in playing this *tabuhan* is *nibani*.

1) *Nibani*

Nibani technique is to play the even note on each gatra (music). In playing *panembung* in *tanggung* and *dadi* rhythms only *nyelehi*, but it is different from that in *sesegan*.

- a) The example of *panembung* playing with *nibani* percussion pattern can be seen in *tanggung* and *dadi* rhythms.

Notasi 6 7 6 5 7 6 5 3

Panembung . 7 . 5 . 6 . 3

The *nibani tabuhan* pattern is used by *panembung* when playing the music in the *sekaten gamelan*, the rhythm of the responsibility, and the rhythm of the *dadi* is always the same.

- b) An example of a game of *panembung* on *tabuhan sesegan*.

Notasi	6 7 6 5	7 6 5 3	6 5 3 5	6 5 3 2
	5 3 2 3	5 3 5 6	3 5 6 5	3 5 6 7
Panembung	. 7 . 5	. 6 . 3	. 5 . 5	. 5 . 2
	. 3 . 3	. 3 . 6	. 6 . 6 5	. 6 7 . 7

The pattern of this *seseg* rhythm is played at the time of *suwuk* or stops at the end of the song.

C. *Saron Demung*

Saron demung instrument functions to perform the song or *gending*. Most of its presentation should use *sesegan* or *seseg* rhythm, in *seseg* rhythm, *demung* percussion technique should be presented *imbal* or *pinjal*. So, one *demung* and another are *imbal-imbal* and can be played concurrently.

- 1) For example: *saron demung* playing in *dadi* and *tanggung* rhythms with notation in *demung 1* and *demung 2* instruments is the same, *mbalung*.

Notation	6 7 6 5	7 6 5 3	6 5 3 5	6 5 3 2
Demung I	6 7 6 5	7 6 5 3	6 5 3 5	6 5 3 2
Demung II	6 7 6 5	7 6 5 3	6 5 3 5	6 5 3 2

- 2) For example: *saron demung* playing with different *sesegan* tempo between *saron demung 1* and *saron demung 2*, *saron demung 1* keeps *mbalung* but *saron demung 2* on off beat and usually called *kinthilan*.

Notasi	6 7 6 5	7 6 5 3	6 5 3 5	6 5 3 2
Demung I	6 7 6 5	7 6 5 3	6 5 3 5	6 5 3 2
Demung II	. 6 . 7 . 6 . 5	. 7 . 6 . 5 . 3	. 6 . 5 . 3 . 5	. 6 . 5 . 3 . 2

D. *Saron Barung*

The *saron barung* instrument functions as songwriter running the song. The technique used in the *saron barung* instrument game is *mbalung*.

- 1. For example: *saron demung* playing in *tanggung* and *dadi* rhythms.

Notation	: 6 7 6 5	7 6 5 3	6 5 3 5	6 5 3 2
Saron Barung I	: 6 7 6 5	7 6 5 3	6 5 3 5	6 5 3 2
Saron Barung II	: 6 7 6 5	7 6 5 3	6 5 3 5	6 5 3 2
Saron Barung III	: 6 7 6 5	7 6 5 3	6 5 3 5	6 5 3 2
Saron Barung IV	: 6 7 6 5	7 6 5 3	6 5 3 5	6 5 3 2

Barung pattern of *saron* percussion in *gamelan sekaten* is as same as that in *gamelan ageng*, always corresponding to the *ricikan balungan*. In *tanggung* and

dadi rhythms, it is also as same as the *ricikan*, there is no multiple rhythm (*kelipatan*) just like in saron penerus.

E. Saron Penerus

The successor saron penerus instrument uses a technique called *nyacah* or *nacah*

1) For example: *saron penerus* playing in *tanggung* rhythm.

Notasi	6 7 6 5	7 6 5 3
Saron penerus I :	6 7 6 5	7 6 5 3
Saron penerus II :	<u>.6.7.6.5</u>	<u>.7.6.5.3</u>

2) For example: *saron penerus* playing in *dadi* rhythm.

Notasi	6	7	6	5
Saron penerus I :	<u>67</u>	<u>67</u>	<u>65</u>	<u>65</u>
Saron penerus II :	<u>.6.7.6.7</u>	<u>.6.5</u>	<u>.6.5</u>	

F. Kempyang

The *kempyang* instrument uses the walling technique. In the *dadi* rhythm and the rhythm of the *kamp* instruments that are played simultaneously.

1) For example: *saron demung* playing in *tanggung* and *dadi* rhythms.

Notasi	6 7 6 5	7 6 5 3	6 5 3 5	6 5 3 2
Kempyang	6 . 6 .	7 . 5 .	6 . 3 .	6 . 3 .

G. Bedhug

The techniques used in *bedhug* instrument playing are *nronjol* and *nggandul*. *Bedhug* is played on 2, 3 and 4 *kenongans*. *Nronjol* is the third beat toward the fourth beat. *Nggandul* is the fourth beat toward the first beat.

1) For example : *bedhug* sticking out the third beat to the fourth beat.

Notasi	6 7 6 5	7 6 5 3	6 5 3 5	6 5 3 2
Bedhug	5 3 2 3	5 3 5 6	3 5 6 5	3 5 6 ⑦

For example : *bedhug nggandul* the fourth beat to beat one

Notasi	6 7 6 5	7 6 5 3	6 5 3 5	6 5 3 2
Bedhug	5 3 2 3	5 3 5 6	3 5 6 5	3 5 6 ⑦

Bedhug is played on the sign

H. Gong

Gong puts heaviest *seleh* on each *gending*. The technique used is *ngegongi*, giving heaviest accent on the last song. The forms of *gending* on *gamelan sekaten* are as follows:

- 1) *Ladrang* form, 1 *gongan* contains 8 *gatra* 32 *sabetan* *balungans*.
- 2) *Inggah kethuk* form 4, 1 *gongan* contains 16 *gatra* 64 *sabetan* *balungans*.
- 3) *Inggah kethuk* form 8, 1 *gongan* contains 32 *gatra* 128 *sabetan* *balungans*.
- 4) *Inggah kethuk* form 16, 1 *gongan* contains 64 *gatra* 256 *sabetan* *balungans*.

Gong instruments is played on sign 0'.

5. DISCUSSION

Racikan bonang on *gamelan sekaten* is very important to initiate each of *gending* played. *Buka* in *sekaten* is called as *racikan* in less than five minute duration (11). After *racikan* has been completed, it is continued with *umpak* and then basic *gending* can be repeated. *Racikan gamelan sekaten* consists of three, and *racikan* is played corresponding to *gending* performed. *Gamelan* playing *gending* for the first time is *Kyai Guntur Madu* located in the south ward, by playing compulsory *gending*. Then *Kyai Guntur Sari* located in the north ward also plays the same *gending*. After the first compulsory *gending* has been played completely, it is followed with ordinary *gending*.

The transcription of *racikan* notation by Mr. Supardi is as follows:

- 1) *Racikan bonang laras pelog patet lima*.

6 .52 .31 235 5 2 .31 1 3/

22 23 3 1 .32 .31 1 .31

1 6

A. .63 .52 .52 38 38 5 2 5 38 38 6 5

3 5 3

.52 .31 3 2 3 5

B. .5 38 .5 38 5 5 1 .32

.31 1 .31 1 6

C. 6 1 2 3 5 44 4 2 1

D. 2 3 551 .23 .3 3 2

5 3 .23 3 1 2 3

23 23 1 .32 .31 1 6 .6 5 6 4, 4 6 4, 6 53 2

.53 5 2 2 .53 5 2 2 5 .52 5 3

.52 .31 .32 3 5

The rundown of presentation: A-B-A-B-C-D-B-A-B-C-Umpak.

Umpak :

I. . 1 . 3 .31 3 2 . 3 321 2 3 5 3

1 2 3 5 2 3 2 1 3 2 1 2 3 5 2 3

II. . 5 3 6 3 5 3 2 2 5 2 4 2 5 2 1

1 3 3123 3 321 6 6 6 6 5 3 2 3 5

III. . 1 . 3 .31 3 2 . 5 321 2 3 5 3

1 2 3 5 2 3 2 1 3 2 1/5 1/523 5

IV. . 3 5 6 5 2 5 3 3 5 5326 6 6 535

. 2 2 2 2 3 5 6 65424424 5652421

Information on umpak:

- a) Gending Rambu uses umpak I and II. Gending Rangkung uses umpak III and IV. Gending with *ingah gong 3 (dhadha)* using umpak 1, and the rest uses *umpak III*.

The information on notations:

- a) The yellow notation is played by bonang player by means of hitting the note 3 on bonang and panembung simultaneously.
- b) The blue notation is played by *panembung*
- c) Sign ^a indicates that *bedhug* instrument should be played
- d) Sign ⁰ indicates that gong instrument should be played.
- e) Red notation will be followed with *panembung* playing with notation
- f) Playing *racikan bonang* does not use beat just like playing notation of *gending*, but corresponding to the feeling of player.

6. CONCLUSION

Considering the result of research conducted through observation, interview, and documentation, the *technique garap* of instrument in gamelan sekaten of Surakarta Palace can be concluded as follows:

1. Keraton Surakarta (Surakarta Palace) has two sets of gamelan sekaten: Kyai Guntur Sari and Kyai Guntur Madu.
2. *Titilaras* used in *gamelan sekaten* is the *pelog* notation using *patet lima*, *patet enem*, and *patet barang*.
3. Instrument in *gamelan sekaten* includes one *rancak* bonang, two *rancak* saron demung, four *rancak* saron barung, two *rancak* saron penerus, one *rancak* kempyang, one *rancak* bedhug, and a couple of gong.
4. Playing pattern on *gamelan sekaten* is almost as same as that on *gamelan* in general, i.e. there are *pipilan* and *nibani* pattern on bonang instrument, there are *mbalung*, and *kinthilan* pattern on saron demung and saron barung instruments, there is *nyacah* or *nacah* on saron penerus instrument, there is *ngedingi* pattern on kempyang instrument, there are *nronjol* and *nggandul* patterns on kempyang instruments, and there is also *ngegongi* pattern on gong instrument just like that in *gamelan* in general.
5. Technique *garap gending* on *gamelan sekaten* can be seen on bonang instrument only. If *gamelan* generally contains *buka*, *gamelan sekaten* contains *racikan*. In *gamelan sekaten* there are three *racikan*: *racikan laras pelog patet lima*, *racikan laras pelog patet nem*, and *racikan laras pelog patet barang*.

AUTHORS' CONTRIBUTIONS

The contribution in this research is to add references to further research. Then it helps to add insight into the technique of playing gamelan sekaten.

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