The Value of Tolerance in Javanese Karawitan

J Wiyoso*, TS Florentinus, TR Rohidi, SA Sayuti
Doctoral Student of Arts Education, Postgraduate
Universitas Negeri Semarang
Jalan Kelud Utara III Semarang, Indonesia
*jokowiyoso@mail.unnes.ac.id

Abstract—There are various ways to instill the value of tolerance. However, the instillation will be more effective when it is done through the method of pleasant playing such as in the performance of Javanese gamelan, a traditional instrumental ensemble including many bronze percussion instruments. Therefore, this study examined the tolerance value contained in Javanese karawitan, the act of playing gamelan music accompanied by gamelan instrument and singing. To explore the value of tolerance in Javanese karawitan, qualitative research was chosen as the method used in this study. Further, the results showed that Javanese gamelan playing requires its pengawit, gamelan players to tolerate other pengawit in order to achieve garap rempeg, harmony as one of the indicators which shows the achievement of the aesthetic of larasas the aesthetic standard of Javanese karawitan. Thus, the Javanese gamelan playing follow-up values are internalized in the value of tolerance to anyone who learns to play it.

Keywords—javanese gamelan, tolerance, rempeg, pengawit

I. INTRODUCTION

Since the reformation era in 1998, Indonesia declared itself as one of the largest democratic countries in the world. The implication of the declaration obviously requires all citizens to contribute and participate in democracy so that the democratic life runs in line with the values of democracy. In order to make the democratic life of a nation run as it should, citizens should support by having a high value of democratic culture. When this happens, the dream of becoming a democratic state is not a mere figment but of becoming a democratic state is not a mere figment but will come true. This is in accordance with Zamroni’s statement that a democratic community will grow solidly in a society that has democratic culture and values [1].

One of the democratic values according to Zamroni is tolerance [2]. Based on the Kamus Besar Bahasa Indonesia, The Great Dictionary of Indonesian Language (KBBI), tolerance means restraining (appreciating, allowing, permitting) principles (opinions, views, beliefs, habits, behaviors, etc.) which are different or in contrast to one’s own stand. Based on this definition, tolerance is related to the willingness to accept others indiscriminately. Thus, tolerance attitude is very necessary for social life whose members have diversity in all matters, invariably Indonesia which is well known for having citizens who have various cultures or called as multi-cultural. However, in daily practice, it is still found that some citizens behave intolerant. This behavior is seen such as in a brawl done between students, villages, soccer supporters, coercion of will, suicide bombings in the name of religion, and many other similar phenomena. These attitudes are surely not in line with the motto of the democratic country which has been chosen.

When the above phenomena continue to develop without control, the disintegration of Indonesia can happen. The disintegration can create the life of the nation and state less harmonious, even the more fatal result is the breakdown of Indonesia civilization, which is known to be in a high level reflected in the existence of many cultures, attitude and behavior in life both individual and social. This is reflected in some expressions in Javanese, guyup rukan (live harmoniously), samat sinamatan (care about each other), daya dinayan (sinergize). These expressions are philosophical thoughts which teach people to live in social life with full of tolerance, and surely there are still many other expressions sourced from local wisdom spread throughout Indonesia. Moreover, the cultural products in form of local wisdom which teaches tolerance as the above expression or philosophy and other forms need to be revealed and formulated as media to teach and ground the value of tolerance to the young generation of this beloved nation.

One of the local cultural products which also belongs to Indonesia local wisdom product is Javanese gamelan. Javanese gamelan is known to have high aesthetical value or adiluhung, so it is obvious that many citizens coming from other countries are enchanted by the aesthetic of Javanese gamelan. They are interested in learning this traditional instrument so that in this era, gamelan can be considered to have been worldwide. Even, the world-class gamelan festival has been conducted several times and the participants consisted of gamelan groups throughout the world.

In relation to phenomena indicating the decrease of citizens’ tolerance attitude, it seems like gamelan is able to use as an alternative way to internalize or instill the value of tolerance. Similarly, this idea was also argued by the education figure of Indonesia, Ki Hajar Dewantara in the following:

Bilih pamulangan-pamulangan kange lare Jawi yektos bad dadas papan penggulawenthah ingkang laras kaliyan adat cara kejawen ingkang sae, boten kengeng nilar wulangan kawruh tuwin kaprigelan gending jawi, amrih saged damel larasing gesang Jawi kange margi alusing lampah kamanungsan [3].

The above sentences are more or less equivalence to that in order to deliver a young generation (Javanese people) who have a high level of gentle character and humanity value, there is a need to teach them knowledge as well as gamelan playing skills (Javanese gending).
Even though the statement of Ki Hajar Dewantara did not explicitly express the value of tolerance, the presentation of Javanese gamelan playing values which contains good character and humanity somehow shows that the value of tolerance contains in it. Therefore, there is a need to find and formulate the tolerance value contained in Javanese gamelan. As a result, it is necessary to conduct a field study. Accordingly, the question in this study is, How are the Values of Tolerance Realized in Javanese Gamelan Playing?

Previous studies on karawitan tended to focus on the textual investigation. One of which is the study done by Prasetya who studied karawitan in terms of Habitusngeng and the sound aesthetic of Mleset and Nggandul in Karawitan. The results of his study show that the aesthetic of mleset and nggandul prioritizes the hearing and habitus of gamelan players [4]. Another previous study on karawitan from its contextual state, namely in terms of educational perspective was done by Afriyanto in his study entitled “The Internalization of the Value of Togetherness through the Learning of Gamelan Art (Character Education for University Students). This study attempted to provide alternatives for the instillation of character values through media in Gamelan learning. It was in the form of a case study and done in STSI Bandung [5]. Since this study was done in Bandung, the focus was on Sundanese Karawitan. In line with this, the current study about the value of tolerance on Javanese karawitan done by the researchers brings up the gap found in karawitan studies in terms of educational perspective or contextual study in general and provides a new color on karawitan studies, particularly Javanese karawitan viewed from the perspective of contextual, especially in education.

Tolerance means an attitude of receiving others, in particular, accepting differences, whether cultural differences, religions, traditions, languages, habits, etc. Based on the definition, tolerance can also be said as the attitude to accept others indiscriminately. Being tolerant means restraining (appreciating, allowing, permitting) principles (opinions, views, beliefs, habits, behaviors, etc.) which are different or in contrast to one’s own stand. Further, in a democratic society, one has the right to have differences, religions, traditions, languages, habits, etc. Based on reality found in the field, the composer or the songwriter of karawitan never explained how the song was written in relation to its rhythm, laya aspects, ricikan(instruments) playing, number of its rambahan (repeat) etc. In addition, karawitan tradition only requires its composer to give gending notation called as balungan or gending frameworks. The notation used is written or listed in gending notation book. Since the notation does not detail how the song should be performed, there is a need for arrangement or writing gending balungan to make arrangement or organization in order to make gending balungan sounds good and enjoyable.

In addition, Reardon explains that tolerance is not a final road but a middle way; tolerance is an essential minimum measure of the form of social relations that is able to resist the occurrence of violence. Without tolerance, peace cannot be realized. With tolerance, the strength of relations between humans can be achieved, including covering evolution in creating a peaceful culture of life [8].

The same opinion was expressed by Tillman, arguing that tolerance is a mutual respect, through an understanding with the aim of peace. Tolerance is a method for peace. Further, it is stated that tolerance is an essential actor for peace [9]. Then, Sullivan argues that tolerance is a willingness to extend freedom and protection to anyone, including groups that have different ideas and even being hated [10].

Even though tolerance is open and accepts people indiscriminately, tolerance cannot tolerate behavior that is contrary to human values. As stated by Suparlan that tolerance is mutual respect regardless of ethnicity, gender, appearance, culture, beliefs, abilities, or sexual orientation [11]. A tolerant person can respect other people despite their different views and beliefs. However, in the context of tolerance, people cannot tolerate cruelty, bigotry, and racism. Thus, with tolerance, a human can make the world to be a humane and peaceful place.

Based on previously mentioned several opinions about tolerance, it shows that the essence of tolerance is an attitude or character that is willing to open up to accept others as they are. However, accepting other people as they do not mean tolerating actions and attitudes that do not fulfill human values and dignity.

II. METHODOLOGY

The method used in this study was a qualitative research method, namely a method that presents the results of the study in the form of narration. Meanwhile, the research data were obtained through three techniques, namely observation, interviews, and documentation. Furthermore, data analysis referred to interactive model data analysis with the steps of data reduction, data presentation and conclusions as well as data verification.

III. RESULT AND DISCUSSION

Based on reality found in the field, the composer or the songwriter of karawitan never explained how the song was written in relation to its rhythm, laya aspects, ricikan(instruments) playing, number of its rambahan (repeat) etc. In addition, karawitan tradition only requires its composer to give gending notation called as balungan or gending frameworks. The notation used is written or listed in gending notation book. Since the notation does not detail how the gending should be performed, there is a need for creativity by the pengrawit to make arrangement or organization in order to make the gending balungan sounds good and enjoyable.

The process of gending balungan become gending requires the creative work of the pengrawit who express themselves through the ricikan-ricikan (instruments) of the gamelan they play. It is done as an effort to realize balungan or gending frameworks to be gending which is ready to enjoy in terms of the beauty of the song. This effort is done
because *gending balungan* is only noted in the form of notation from *balungan* *gending* and cannot show the character or impression of *gending* music without the medium of *pengrawit*. The follow up done by *pengrawit* in arranging *gending balungan* to produce *gending* performance is called as *garap* [12]. In doing *garap*, *pengrawit* interpret *gending balungan* which then is realized in *gamelanricikan*-*ricikan* playing.

The presentation of karawitan is not done individual but is collectively in nature or all *pengrawit* involved in the presentation of *gending* also create expressions. Therefore, it can be said that karawitan is a collective work. That is all *pengrawit* play their own instrument independently but in the same frame. The independence of the *pengrawit* means that every *pengrawit* is given the freedom to express himself through the interpretation of *gending balungan* which will be manifested into the playing of *gamelan ricikan*. Playing in the same frame or framework means that the playing done by *pengrawit* should refer to the chosen composition of music. Therefore, karawitan can be said as a temporal performance because the *pengrawit* cannot present the same work on different occasions. This is because they play improvised or naturally and are very situational. They do work without being poured into the scores but are immediately manifested into the playing of *gamelan*, so there is no time to revise the *garap*. As a result, in this case, the *pengrawit* accuracy is really demanded because there is no chance to revise the *garap*, and *garap* will keep flowing along with the *gending* performance. In addition, the *pengrawit* need to put forward the attitude of togetherness and tolerance in playing. Considering that the *gamelan ricikan* has a different sound color such as the one which sounds loud, shrilling, and soft so that if each *pengrawit* is not *ngemong* or tolerant in playing the *ricikan*, the sound they produce may not be harmonious. Likewise, when the *pengrawit* do not have a sense of togetherness, the *gamelanricikan*-*ricikan* will run on their own without heeding shared interests but prioritizing personal interests.

The orientation of the *pengrawit* and the vocalists in working on *gending* shares the same vision and mission that is the performance of *gending* which is able to manifest the category of "laras". According to Widodo, *laras* is a type of taste, atmosphere or musical and cultural impression of karawitan which are beautiful, enjoyable, comfortably deep, thorough and impressive containing elements of *mat*, *lega*, *betah*, *adhem*, *ayem*, *tentrem*, *jinem*, *sengsem* and *marem*. The results of *gending garap* that lead to the *laras* category are built by *gending garap* which are *leres*, *rempeg*, *gereget urip* and *sareh sumeleh* [13].

Based on the models of the *garap* which determined *laras*, we can learn that in arranging *gending*, the *pengrawit* of *Javanes* karawitan are not only demanded musical maturity, but also to present garap on certain criteria, and that can only be fulfilled if the *pengrawit* are also mature in self-mastery in term of psychological condition. It can also be said that the process of *garap* demands someone to have two competencies, namely musical competence, and non-musical competence. Musical competence concerns the understanding and mastery of everything related to musical work (as described in the concept of *gofgarap*). This competence is more personal or individual. It depends entirely on individual business. Meanwhile, non-musical competence involves more psychological actions as a support for mastering musical competencies so that the results of *garap* in the form of *gamelan ricikan* playing can be performed according to the required criteria. For more, this competence tends to be more social (the ability to interact with outside). Also, this competency of maturity is obtained due to the intensity of interaction with other *pengrawit* when doing *garap* (performing *gending*).

Based on the phenomenon of *gofgarap* on in Javanesekarawitan discussed above, one of the values contained in non-musical competencies that must be understood and then represented as an attitude is the value of tolerance. This is based on one of the *garap* models that can trigger or contribute to the aesthetic of the *laras*, namely the model of *garap rempeg*. The point is that the musical elements of *gending* are worked out dynamically, even, balanced, compact, and united in one unit, while the ideas of *garap* are led by *ricikan* *pamuba*. Further, in the model of *garap rempeg*, there are criteria of evenand balance. One of the elements of fair and balance criteria is emphasized on the volume of *gamelan ricikan* being played. It requires *the pengrawit* to make even and balance the volume of *gamelan ricikan* so that there is no instrument sounds dominating and all instruments have the same portion in *gamelan ricikan* playing. To achieve such condition, the *pengrawit* really needs to implement the attitude of *samatsinaman* or tolerance attitude in organizing the volume of *gamelan ricikan* they play. Not to mention, they need to do self-control with the aim of blinding the sound of *gamelanricikan* they play into other *ricikan* in order to fulfill the even and balance criteria.

The necessity of tolerant attitudes is a fundamental aspect that is central to the performance of *Javanes* *gamelan*, given that Javaneses *gamelanricikan* has a variety of sound colors, some are hard and some are soft. This occurs due to different physical forms, different manufacturing materials, as well as techniques or ways to produce sound. Then, it can be said that Javaneses *gamelanricikan* reflects the diversity of both the physical form and the color of the sound. Therefore, it is not surprising that in playing *Javanes* *gamelan*, there is a need for an attitude of listening to others, caring for others, and controlling oneself, so that the Javaneses *gamelan ricikan* can be manifested harmoniously in the category of *rempeg*.

According to this case, the *gamelan* playing teaches us about some values. One of which is the value of tolerance. By referring to the concept of tolerance being cited, tolerance is harmony in difference [14]. This concept seems to be in line with the facts about the Javanesian *gamelan* playing, namely harmonization or *kerempegan* by which in Javanesian *gamelan* playing, it is the manifestation harmonization in diversity. From the diversity of sound colors of the *gamelanricik*-*ricikan*, the *pengrawit* make arrangement with high tolerance attitude so as to produce *rempeg* and harmonious mixture of sound.

Based on the above discussion, it can be said that the *pengrawit* who are qualified in processing Javanesian karawitan actually have embedded the value of tolerance as a follow-up value of karawitan processing. It could also be said that anyone who learns to play Javanesian *gamelan* actually learns to tolerate. Alternatively, playing *gamelan* is certainly a fun activity, therefore internalizing the value of
tolerance through the playing of Javanese gamelan is one of the methods to instill tolerance value in a pleasant way.

IV. CONCLUSION

Gamelan playing is a collective performance not individual. The unity of vision and mission is a necessity that must be carried out in the gamelan playing in order to produce gending that can be enjoyed by the beauty of the song. Collective playing demands solitary cooperation so that their work is truly in line with applicable standards, so does Javanese gamelan playing. One attitude that must be possessed in gamelan playing is tolerance in playing gamelan ricikan. Without being sustained by a tolerant attitude, the performance of gamelan will not produce harmonious sound or be categorized in evenand balanced categories in order to meet the standards of garap rempeg, as one of the elements towards the aesthetic of laras.

REFERENCES