

The Potentials of Gamelan as Education Tourism Media in Surakarta

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Abstract: Gamelan is a type of traditional Javanese musical instrument that has existed since hundreds of years ago. This traditional Javanese musical instrument is increasingly in demand and studied by world musicians as an art of classical music. The specific purpose of this research is to know the potential of the gamelan as a medium of educational tourism. The location of this research is Kasunanan Palace and Pura Mangkunegaran. Both are located in Surakarta City as the center of traditional Javanese culture. The source of this research data are informants, cultural and tourism actors from inside and outside the Palace. Data analysis techniques were carried out using interactive models in a direct way in both primary locations and several supporting locations such as Taman Budaya Jawa Tengah, Beteng Vastenburg, and several existing art studios, namely: Metta Budaya and Soerya Soemirat Mangkunegaran. The results showed (1) Gamelan has the function of education in the fields of physical health, mental, ethical values, (2) Gamelan is very suitable to be used as a medium of educational tourism because of its function, value, and meaning for human civilization.

Keywords: Gamelan, Karaton, educational tourism, Surakarta.

Introduction

Enjoying the accompaniment of gamelan music (karawitan) is an effort to describe two things at once, namely what is thought and what is felt. The wealth of instrument types and the uniqueness of the sound produced from traditional Gamelan music instruments turned out to have been able to build a "realm of mind" and at the same time foster a "natural sense" in humans. Budi (2017) explains that the pentatonic gamelan accompaniment is a process of world adaptation that is realized, the emotional that is arranged in such a way as to form a flow of feeling that is rich in mythological spirit, natural and social environment so as to form the sensitivity of the instinct of human culture and the universe.

Gamelan has existed since hundreds of years or even thousands of years ago (Becker, 1993). Gamelan is one of the most popular types of Javanese musical instruments that accompany various art performances, including wayang kulit performances, wayang wong, sendratari, and k  thoprak (traditional drama genre). As an acoustic music genre, gamelan is relatively resistant to form, pattern, sound, and rhythm over time. The level of classic character is increasingly tested even when it has to be coupled with modern types of musical instruments. Therefore Rust (2014) states that it is possible that the existence of a set of gamelan has resistance to the development of world musical instruments if it is not possible to collaborate.

In its development, gamelan performances penetrated their own nature and entered new spaces as educational tourism destinations. This means that the conventional view of the existence of gamelan has changed. Gamelan is not only understood statically, but as a dynamic media and even very strategic to develop educational tourism that is very potential. Gamelan changes face and has a new appearance as a very ambitious global issue such as artificial

environments, Urban exploration, Charity challenges, Conservation expeditions, Hedonistic tourism, Spiritual enlightenment, Virtual reality, Sex tourism, Round the world travel (Swarbrooke, 2003).

At the right time when various cultural locus are experiencing wave of supra-digital acceleration trend, gamelan discourse in the education tourism sector surfaces as an alternative solution to global problems that are often confused in direction. Gamelan presents a special menu that becomes a map of the journey of musical civilization as a sub-culture, cultural image, and the highest expression of human achievement in carving out its long history. The musical accompaniment is made in such a way as to become an attraction and ready to be marketed and can be consumed by mass (Timothy, 2006).

Some people see gamelan as a religious tourism media (Theobald, 2004). Not all is wrong because many people claim to be able to feel inner smoothness after hearing the gamelan well (Sumardjo, 2013). But as if consciously wanting deeper trapped in the mythic feeling, many people seek the power of taste in the gamelan to be used for the purposes of living outside of art for art. Chisbiyah (2018) states that in recent developments, religious tourism gamelan is considered risky so it becomes less in demand.

Method

This research can be classified as field research (Miles & Huberman, 2014). Qualitative data is collected directly at the research location. The researcher is directly involved in the location without taking an important role, except hearing, seeing, provoking problems, and asking about what actually happened. Data was collected by interviewing several artists such as Rahayu Supanggah, Javanese gamelan maestro; Sri Rochana, Professor of ethno-musicology, Suprpto, contemporary Javanese dancer and cultural observer, and Gusti Pangeran Haryo Puger, son of King Pakubuwono XII. In addition, interviews were also conducted with art studio carers and communities with various professions (teachers, female students, and the general public)

After the data is collected then classified and displayed in accordance with research problems. Shortage of data directly added directly from the study location. Power interpretation is done with comparative techniques, additions, and subtraction, or see a broader phenomenon (Merriam, 2016). The validity of the data is measured by means of data triangulation which includes source control and research triangulation. Conclusions are drawn inductively to get the best results.

Results and Discussion

Gamelan performance in Surakarta

Gamelan in the context of Javanese culture is a set of traditional musical instruments in a special order that is played between thirteen to seventeen nayaga / niyaga (drummers), can produce various géndhing (types of songs) and has two kinds of tunings (intonation-harmony), namely sléndro and pélog (Sastrapustaka, 1986).

Technically, the formation or layout of each device has a standard rules and patterns that are not easily changed. Referring to the source of the gamelan in Surakarta, there are two important locus, namely the Kasunanan Palace and Pura Mangkunegaran. In addition, there are two

educational institutions that are very important, namely the Surakarta Vocational School and ISI. In principle, each locus has unique characteristics even though it is relatively the same, but still shows the difference (Sumarsam, 2003). For example, the presence of *kendhang ciblon* ‘small *kendhang*’ which usually accompanies *kendhang gedhe* ‘big *kendhang*’.

Most practitioners and gamelan artists, understanding the performance of gamelan music in Surakarta have experienced rapid development. Not only on the type and genre of music that develops. Even from its layout it has shifted to another form. Sumarsam (2003) states many causes. Even on a small scale formation changes can also be the sound effect of each device being reduced in energy quality. Gamelan Java as an alloy music of several types of tools each has a different shape and sound effect. The name of the gamelan musical instrument is: *Këndhang*, *Saron*, *Démung*, *Pèking*, *Kênong*, *Kêthuk kêmpyang*, *Bonang barung*, *Bonang pênêrus*, *Gêndèr barung*, *Gêndèr pênêrus*, *Slênthêm*, *Gambang*, *Suling*, *Sitêr*, *Rêbab*, *Kêmpul*, dan *Gong*.



Figure 1. The layout Javanese Gamelan

Source: <https://bagiinfo.com/macam-macam-dan-sejarah-gamelan-jawa/> accessed on Augst 1st, 2018

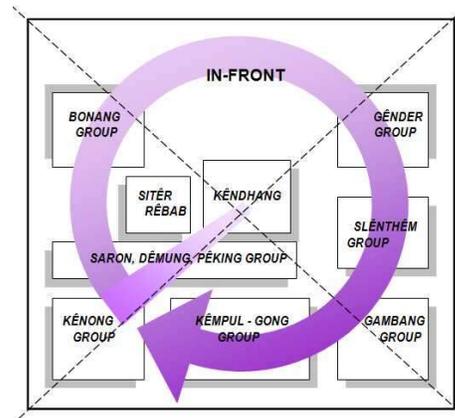


Figure 2. Mandala sytem on the layout of Javanese Gamelan (Pradaksina rotation)

The poets are the pengrawit's ancestors too. The gamelan symbol into the media conveyed a great message about life. A Javanese manuscript entitled *Wedha Pradangga Kawedhar: Sinandi Literature ingkang Piningit Dumunung in Wilahaning Gangsa ‘Gamelan Science: True Literature (Hidden) Being in the Gamelan instrument* 'by Sastrapustaka (1986) states:

... *Larasing gangsa gangsal warni wau, menawi dipun racik, lan dipun rakit, katata miturut mewaton ingkang sampun katêmtokakên, lajêng dados wadhah isi mawarni-warni wujuding gêndhing. Wondéné laras wilahaning gangsa: barang, gulu, dhadha, lima, ênêm (wujud, dalan urip, sêngsêm, rasa)* (Sastrapustaka, 1986: 9).

Translate:

The barrel of the gamelan which has five points, if it is arranged and arranged, is arranged according to the rules that have been determined, then becomes the contents of various *gendhing* (songs). Gamelan instruments are goods, *gulu*, *dada*, five, and six.

Such is the Javanese mindset, understanding gamelan is not just a musical instrument, but an analogue of human body that has a soul, creative vitality, idealization, and physical strength in the middle of Javanese cosmology that moves dynamically.

Now, gamelan shows in Surakarta have become creative industrial commodities that have changed from old patrons. Gamelan lives in seminars, exhibitions, and festivals is normal. On the other hand, gamelan studies are progressing because they see functions outside the art locus developing. Doctors, psychologists, and scientists study and try to find other gamelan functions. Gamelan performance as a form of entertainment has developed another function.

The Development of Gamelan Music Function

What has been achieved from the writings of Hadiwijono (2010) and Zoetmulder (2011) has been quite good. The Kendhang instrument that is surrounded by various other tools shows that Kendhang is the center of the cyclone and the determinant of the game from all available tools. Kendhang is the center of the cosmos that guides the course of the rhythm. The mandala system refers to the clockwise direction which continues to rotate to produce energy that can affect the surrounding bio-rhythm.

Everything that is sounded and sung in gamelan accompaniment is a form of creativity that gathers transcendent energy (Sumardjo, 2013: 12). Gamelan as a musical instrument produces a distinctive sound, looks simple, but is rich in harmonization characteristics. Cohen (2018: 2) calls it "not only influencing, but forcing us to enter foreign aisles" when measured by the aesthetic prevalence of Western music, on the other hand, gamelan is a new sublimation model of all tensions of life, spirituality, and contemporary aesthetics that tend to be paradoxical. Gamelan is seen as intelligent music that neutralizes various forms of bitterness and frustration in the mechanistic way of life (Spiller, 2018).

Gamelan experiences development from time to time. It appears from the symbol of norms that arise, intentionally or not, in gamelan performances. Gamelan is no longer an in-house music but has come out as a potential commodity on a global scale. Khisbiyah (2018) states that gamelan music instruments have acted as a link between various intersecting matters. The involvement of various stakeholders from the academic community, policy makers, practitioners and the general public across classes is very dominant. The possibility of relationships, dialogue, in fostering a sense of togetherness will be very strong.

Table 1. The Development of Gamelan Music Function in Surakarta 2018

Form of Activities	The Development of Gamelan Music Function
Mass entertainment	Performed for mass events that tend to be more frequent. For example, IGF 'International Gamelan Festival in Surakarta (2018), Mount Merapi Gamelan Festival in Magelang (2018), Gatra Mutiara Jawa Gamelan Music Concert (2018). All have the same characteristics, namely gamelan performances by mass.
Healing	Gamelan has been used as a means of physical and psychological health therapy by schools, hospitals, universities, health centers, healthy gymnastics groups, and health (Heart Healthy) community groups.

Table 1 Cont.

Characteristic Value	The trend in 2018 of research on the form, meaning, and function of Gamelan is increasingly increasing into the material of Thesis writing (12), Thesis (7), and Dissertation (2) which are related to the character education and character of students.
Creative Industry	More than 17 pieces of Gamelan music and videos are produced and created by bodies, institutions, institutions and art studios and circulated in general. Example: Lokananta Surakarta (9), ISI Surakarta, SMKI Surakarta (1), Surakarta Tourism Office (2) Ismayasudda UNS (2), Sanggar GMJ (3), etc.
Tourism	Gamelan music performances at Keraton and Pura Mangkunegaran, star-rated hotels, dance studios, and special folk art groups are presented to support cultural tourism in Surakarta.
Identity	Gamelan music in 2018 has strengthened the identity of the Industrial Heritage of Surakarta City in the form of tangible and intangible heritage. Gamelan is aligned with other types / forms of potential cultural heritage such as museums, palaces, libraries, important buildings, etc.

Gamelan: Potential Media for Educational Tourism

Being a common awareness that gamelan is a "special wave" that can be used as a potential educational tourism media. The function of the gamelan seems to penetrate the nature of its function as entertainment. Not just a musical instrument, but a potential hidden in the world of science. Gamelan keeps many secrets, ranging from magical, pragmatic, to philosophical. From indramatic rhythms to ecstasy, from skill shows to educational tourism media that teach various awareness and politeness of generation life. A remote location as predicted in Sêrat Centhini (Têmbang 596-Pocung; verse 2), is written that:

Ungêlipun/ gamêlan srancak puniku/pan unining gangsa/tan dadya wrêdining ngèlmi/mung gêndhinge dhi Ragil kang dadya rasa//

Translation:

It reads, a set of gamelan musical instruments, not just the sounds of a musical instrument, but the meaning of a science, only the sound of gendhing turns into a sense.

Now the gamelan experiences a new chapter in the city of Surakarta as a medium of educational tourism or educational tourism. Educational tourism by the community is understood as a tourist trip that has added value in education, has a purpose to add values to education or education for all tourism participants (Widodo, 2016). At present several art studios have been testing gamelan as an educational tourism media.

Metta Budaya Studio

Based on data collected, Metta Budaya has practiced becoming one of the educational tourism destinations in Surakarta. Metta Budaya was established on August 7, 1989 in Surakarta. Initially, Metta Budaya was just a dance and gamelan studio that taught dance and

knowledge of gamelan art in a simple way. The simple meaning is due to children. However, since 2005, the studio has grown rapidly and has branches in Mojosongo Surakarta with 60 to 80 children. The total members of Metta Culture reach more than 200 people in the age range of 2-14 years.

Some of the efforts made to become educational tourism destinations are:

1. Fix all the facilities of the Metta Culture building at the Pendhapa Agung Taman Sriwedari Surakarta on Jalan Slamet Riyadi Solo.
2. Fix all property and costumes owned by the studio.
3. Design training drills for participants and trainers.
4. Improving service quality and administration of tourism.
5. Study the association of the studio with:
 - a. Hotels in Solo, additional tour packages and tour package materials.
 - b. Transportation, the flow of tourist travel is adequate quality.
 - c. Comparable traditional art, by looking at the development of matched art
 - d. Contemporary art trends by paying attention to current art trends
 - e. After the visit and coaching, by conducting evaluation and coaching.
6. Improving welfare for trainers and coaches.

Some other improvements are related to sponsors who have the opportunity to enter and provide support.

Surya Sumirat Dance Studio in Pura Mangkunegaran Surakarta

The Surya Sumirat Dance Studio was founded by GPH. Herwasto Kusumo in 1982 at Pura Mangkunegaran Solo. Initially the studio was named the Dipra dance studio and a few years later changed its name to the Suryo Sumirat studio. Students studying at this studio consist of children to adults. The material taught in this studio is:

1. Classical dances
2. Independence in dressing and dressing yourself in Javanese and modern customs
3. Understand the design of the clothes to be worn, so they sometimes have to be able to make their own even though the coach designed it.

Exercise activities are carried out 2 times a week with a duration of 2 hours each. The number of trainers in this studio is 8 people, most of whom are alumni of STSI (Sekolah Tinggi Seni Indonesia) who are currently renamed ISI (Institut Seni Indonesia) Surakarta. This studio continues to grow over time. The number of students more than 300 is divided into several groups according to the level and type of dance taught. Students in this studio aside from the Solo area, there are also students from other cities, even foreign tourists such as Japan, the Netherlands, France, Sweden, Australia, etc.

Related the development of Soerya Sumirat as an educational tourism destination, several things that have been done are:

1. Fix all property and costumes owned by the studio.
2. Make training uniform designs for participants and trainers.
3. Improving service quality and administration of tourism.
4. Synchronize with the cultural tourism of Mangkunegaran Temple
5. Study the association of the studio with:
 - a. Hotels in Solo, additional tour packages and tour package materials.

- b. Transportation, the flow of tourist travel is adequate quality.
 - c. Contemporary art trends by paying attention to current art trends
6. Improving welfare for trainers and coaches

Conclusions

Gamelan in Surakarta has various potential to be developed. The most basic thing is that the cultural area of Surakarta gives enough space for the creators of art (tradition) to express their artistic creativity. The support of the Surakarta City Government is very large. They assume that Javanese traditional artwork is a representation of idealization and achievement that has a form, structure, and system that is very likely to be developed as a superior city of Surakarta. This is supported by the existence of two cultural sources, namely the Kasunanan Palace and Pura Mangkunegaran Surakarta.

Data in the field shows strong evidence that Gamelan is very suitable to be used as an educational tourism media in Surakarta. As a basis for understanding is:

1. The function of gamelan has changed according to development without losing its identity and character as traditional Javanese instruments/music.
2. Gamelan values are very diverse, including philosophical, spiritual, social, cultural, artistic and educational values.
3. The meaning of gamelan increasingly shows its usefulness for human civilization

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