



Gendhing, King, and Events: The Creation of Gendhing Panembrama During Pakubuwana X

Joko Daryanto^{1✉}, Rustopo², Bambang Sunarto²

¹Universitas Sebelas Maret, Indonesia

²Institut Seni Indonesia Surakarta, Indonesia

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Abstract

Gendhing Panembrama was a creative and innovative product when Paku Buwana X reigned in the *Negara* Surakarta. *Gendhing Panembrama* emerged when the Dutch East Indies government imposed restrictions on political and economic activities in *Karaton Surakarta*. The restriction aimed to remove Paku Buwana X's legitimacy from the political and economic side. *Gendhing Panembrama* became one of the symbols of Paku Buwana X's resistance to the Dutch East Indies government policy. Resistance through the creation of *Gendhing Panembrama* resulted in the enforcement of the king of Surakarta's sovereignty and legitimacy. This study aims to reveal the background of the *Gendhing Panembrama* creation and the events surrounding the *Gendhing Panembrama* creation. This study employed a historical approach and symbolic interpretation. From the study conducted, it was concluded that the creation of *Gendhing Panembrama* was a means for Paku Buwana X in maintaining his sovereignty and legitimacy. The intelligence of Paku Buwana X in managing the musical arts amid the political pressure of the Dutch East Indies government, in the end, could radiate his majesty, authority, and power and maintain the Javanese tradition of the *Karaton Surakarta*.

Keywords: *Gendhing Panembrama*, cultural symbols, Paku Buwana X

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INTRODUCTION

Karaton Surakarta (Surakarta Palace) is one of the Mataram Kingdom's successors divided by the Giyanti agreement (1755). The agreement contents stated that Mataram was divided into two, namely Surakarta and Yogyakarta. The Giyanti Agreement was signed on February 13, 1755, known as the *Palihan Nagari* (Division of Mataram Territory) incident (Joebagio 2002, 182). The existence of the *Karaton Surakarta* is still quite strong, marked by the form of a physical building with

the *suluk* architectural aesthetic principles that consider regularity, beauty, and harmony (Santosa 2007, 120). The existence of *Karaton Surakarta* is also supported by the activities of various arts that are still alive within the palace. One of the arts that are still alive in the *karaton* is *karawitan* [musical instrument] art. *Karaton Surakarta's karawitan* is a musical institution part of the *Karaton Surakarta* entity that carries out its activities in the palace environment. It is run by palace officials called *abdi dalem niyaga* is tied by the norms and rules that apply in *Karaton Surakarta*.

✉ Corresponding author:
E-mail: jokodaryanto@staff.uns.ac.id

The *karawitan* activities of *Karaton Surakarta* performed by the *abdi dalem niyaga* resulted in a product in the form of *gendhing* (songs). *Abdi dalem niyaga* is a creator and musician who plays *gendhing* for various purposes in the *karaton*. *Gendhing* in the reality of Javanese life is interpreted and functioned in various ways. *Gendhing* is used to meet an aesthetic need and is also used for various purposes: social rituals, religious expressions, and related functions with various art branches. *Gendhing* is employed to refer to musical compositions in Javanese *karawitan*. Musical composition is decoded as a unified system that includes the relationships between musical elements that are united and harmoniously integrated (Sunarto 2020, 106). These elements comprise instrumental and vocal melodies, rhythm, *laya* (tempo), tuning, *pathet* (tone setting), instrument selection, dynamics, and form. *Gendhing* is understood as an imaginary musical expression full of aesthetic, ethical, symbolic, and philosophical values (Waridi 2003, 300-301). The *Karaton Surakarta's karawitan* places *gendhing* as one of the pillars of the *Karaton Surakarta's karawitan* life. The creativity of the *gendhing* creation is one of the parameters for the progress of *Karaton Surakarta's karawitan*.

The *karawitan* life of the *Karaton Surakarta* reached its peak during Pakubuwana X's reign (Priyatmoko 2019, 120). At that time, *gendhing* with various functions was created. *Karaton Surakarta's karawitan* are grouped according to its function; for example, *Gendhing Beksan*, which are *gendhing* used to support dance performances, *Gendhing Pakeliran* to refer to the *gendhing* that support wayang performances, and so on. One of *gendhing* created during Pakubuwana X's reign was *Gendhing Panembrama*. It is called the *Gendhing Panembrama* because *gendhing* in this category was created to honor an important event involving the king, empress, king's son, and people considered essential by the *Karaton Surakarta* community. *Gendhing Panembrama* was created to mark important events, such as awarding honorary

stars or other honors to the king and his relatives. *Gendhing Panembrama's* creation is also related to visiting events from domestic and foreign guests. During Pakubuwana X's reign, *gendhing* that was categorized as *Gendhing Panembrama* emerged. At this time, Pakubuwana X received many honorary stars and other honors from the partner or fellow countries. At the behest of Pakubuwana X, *abdi dalem niyaga* ordered to perpetuate the event of giving honorary stars or other honors from *Karaton Surakarta's* partner or fellow countries to Pakubuwana X.

The innovation of *Karaton Surakarta's karawitan* works resulted from masters' and musical creators' thoughts at that time. *Gendhing Panembrama* functions as a *gendhing* in honor of *Sunan* (the king's term for *Karaton Surakarta*) or royal guests visiting *Karaton Surakarta*. The *karawitan* works in the form of *Gendhing Panembrama* during the reign of Pakubuwana X was motivated by the many awards received by *Sunan*. The event of receiving an award in the form of an honorary star (especially from abroad) is vital for the *Karaton* community. The giving of the award strengthens the belief of the *Karaton* people and *Surakarta* in general that *Sunan* is the most respected king (Larson 1990, 45). *Gendhing Panembrama* work during Pakubuwana X's reign was reported by Pradjapangrawit, as the following quote:

Sajumeneng dalem Sampeyan Dalem Ingkang Minulya saha Wicaksana Paku Buwana X wau, tansah anampeni pisungsung bintang saking manca nagari (manca praja liyan nagri) ngantos kathah, andayani saya tambahing kaluhuran dalem. Saben mentas tampi lajeng dipun pengeti, inggih punika wonten ing Serat Panembrama ingkang tinrap ing geronganing gendhing. (Pradjapangrawit 1990, 150)

[Since the throne of becoming king, Pakubuwana X has often received star awards from abroad, which has resulted in increasing the king's authority. Every time receiving an honorary star is commemorated in the *Serat Panembrama* in the form of *gerongan* song lyrics, a *gendhing*.]

Based on Pradjapangrawit's notes, it can be ascertained that *Gendhing Panembrama* appeared during Pakubuwana X's reign as a marker of receiving an honorary star award event from abroad to Pakubuwana X. The naming of *Gendhing Panembrama* was based on the function of creating *gendhing*, namely, to honor and mark the event of awarding an honorary star award to Pakubuwana X.

The period of Pakubuwana X's reign was marked by the issuance of the Dutch East Indies government's policies, which did not take sides with *Karaton Surakarta*. Pakubuwana X was likened to a prisoner in his palace due to the Dutch East Indies government's political policies (Kuntowijoyo 1999, 85). Activities related to politics were restricted by the Dutch East Indies government. The Dutch East Indies government also limited the economic activities of *karaton*, so that Pakubuwana X lost legitimacy in politics and economy. Pakubuwana X's position was that of a king but was no longer in full power. Pakubuwana X only had the status of the Dutch administrator (*houfhoudende*) for Surakarta (Kuntowijoyo 2004, 22). If a king's political and economic authority and power are limited, it can be said that the legitimacy of the king's power has run out. The Dutch East Indies government's limitation of authority and power resulted in a reduction in the king's political power and a decline in the economic field.

The limitation of political and economic activities and the glorious *karawitan* life of the *Karaton Surakarta* during the Pakubuwana X's reign are two opposing sides. The restrictions imposed by the Dutch East Indies government did not dampen *abdi dalem niyaga*'s creativity in creating *gendhing* as an event marker or *Gendhing Panembrama*. Two opposing sides between the limitation of political and economic activities and the glory of the *karawitan* life of the *Karaton Surakarta* raises the question of the problem formulation in this research. Why did, in a situation where political and economic activities were restricted, give rise to creativity in the form of *Gendhing*

Panembrama?

Sunarto (2005), Waridi (2006), and Rustopo (2007) wrote about the *Karaton Surakarta* musical during the reign of Paku Buwana X, but the studies did not mention the creative process of creating *Gendhing Panembrama*. Sumarsam (2003) mentioned the emergence of the *Gendhing Panembrama* creation during the reign of Paku Buwana X. However, the research has not revealed the background of the *Gendhing Panembrama* creation. Santosa (2007), Kuntowijoyo (1999, 2004), Joebagio (2017), and Soeratman (2000) wrote about the *Karaton Surakarta* during the reign of Paku Buwana X. Nevertheless, the creative process of creating *Gendhing Panembrama* and the events surrounding it has not been revealed in these studies. Therefore, the background of the *Gendhing Panembrama* creation process is interesting to reveal until an answer is found to the question of why Paku Buwana X initiated the creation of *Gendhing Panembrama*.

METHOD

This qualitative research applied a historical approach so that historical research procedures, including heuristics, source criticism, interpretation, and historiography, were conducted in this study. The data sources in this study were historical data, which had different qualities in providing information, so a classification of data sources was required. The source of historical data used in this research was the archives. The use of archives as a data source in this study is because archives occupy the highest position than other historical sources (Lohanda 2011, 2). The data collection techniques employed literature study methods, document studies, and interviews. Historical analysis, which is identical to the interpretation of historical data, was used in this study. Interpretation is the interpretation of facts to be written so that they have meaning in the context of a study. These facts are viewed as being related, then adjusted to the study's focus and use so

that they really deserve to be used as a basis for writing history. Historical interpretation or analysis is carried out by synthesizing a number of facts obtained from historical sources and supported by appropriate theories so that the facts found can be interpreted as a whole by including a framework that comprises the concepts and theories that will be used in making the analysis (Kartodirdjo 1992, 2). The data obtained were interpreted and analyzed based on the theoretical framework used to produce facts that were relevant to the research objectives.

RESULT AND DISCUSSION

Gendhing Panembrama and the King's Sovereignty

"Tuhu lamun nugraha dhatêngi, dènnya madêg katong, sri narendra ping sadasa dene..." (Gunamardawa 1936, 33-35). A sentence cut from one of the *Gendhing Panembrama*, namely *Ladrang Mijil Ludira Laras Pelog Pathet barang*, tells that since he became king of Surakarta, Paku Buwana X often received honorary stars or awards. The event when Paku Buwana X received an honorary star was always commemorated by *Gendhing Panembrama*. Paku Buwana X used *Gendhing Panembrama* as a monument or marker of events. Every time he received an honorary star, Paku Buwana X ordered *abdi dalem niyaga* to make a new piece specially used as an event marker called *Gendhing Panembrama* (Pradjangrawit 1990, 154). *Gendhing Panembrama* was specially made when Paku Buwana X received an honorary star, received guest visits from outside the Surakarta area, and commemorated essential events at the *Karaton Surakarta*.

For the palace's people, visiting guests from outside Surakarta was a form of recognition of the king of Surakarta's power. The arrival of the King of Siam, namely King Rama VII, and his consort to the *Karaton Surakarta* on Sunday, July 30, 1901, or Akad Pahing, 11 Mulud 1831 Dal, was interpreted as a form of recognition of

Paku Buwana X's sovereignty as the king of Surakarta. *Ladrang Siyem laras slendro pathet nem* was a marker of this important event.

The ability of Paku Buwana X to establish relations with foreign countries was increasingly seen by awarding honorary stars from several countries on the European Continent. The countries that gave Paku Buwana X an honorary star apart from the Netherlands included Germany, Cambodia, Africa, and China. The star of honor from Germany was *Ridder der Tweede Klasse met de Ster der Orde van Verdiensten van Sint Michael ban Beieren*, awarded to Paku Buwana X in June 1904. *Gendhing Panembrama Ladrang Sri Wibawa laras slendro pathet sanga* marked the star's award from Bavaria, Germany. Another star of honor originating from Germany was *Ridder der Tweede Klasse met de Ster der Orde van de Rooden Adelaar van Pruisen*. *Ridder der Tweede Klasse met de Ster der Orde van de Rooden Adelaar van Pruisen* honorary star was awarded to Paku Buwana X in June 1905 or the year *Alip* 1834. Besides, *Ridder der Tweede Klasse met de Ster der Orde van de Rooden Adelaar van Pruisen*. *Gendhing Panembrama Ladrang Sri Kuncara laras pelog pathet nem* honorary star was created to event that Paku Buwana X received an honorary star from King Wilhelm II (Pradjangrawit 1990, 155-156).

Ridder der Tweede Klasse met de Ster der Orde van de Rooden Adelaar van Pruisen honorary star received by Paku Buwana X from Germany was a gift from King Wilhelm II, Emperor of Germany and the last king of Prussia. The newspaper *Darma Kandha* reported a procession in August 1905 to celebrate *Ridder der Tweede Klasse met de Ster der Orde van de Rooden Adelaar van Pruisen* honorary star awarding from Germany (*Darma*, 1905). *Grootkruis der orde van Cambodja* honorary star was received by Paku Buwana X from Cambodia on July 27, 1901. *Gendhing Panembrama Ladrang Utama Laras slendro pathet manyura* marked Paku Buwana X receiving an honorary star from Cambodia (Pradjangrawit 1990, 154).

The good relations between Paku Buwana X and rulers in foreign countries caused foreign rulers to sympathize with Paku Buwana X. China and Austria also awarded Paku Buwana X an honorary star. In Dal 1839 or August 1909, Paku Buwana X received an honorary star from China. *Gendhing Panembrama Ladrang Sri Kaloka laras slendro pathet manyura* by Mas Lurah Prawiramlaya became a sign that Paku Buwana X received the honorary star *Ridder van den Tweeden Graad der Tweede Klasse van den Dubbelen Draak van China*. Besides, Austria, one of the countries in the Europe continent, awarded the star *Commandeur met de Ster der Oostenrijksche Orde van Frans Jozeph* to Paku Buwana X. Pradjapangrawit said that the Austrian star of honor with *Komandur Medster saking ing Nagari Tanah Ostentrik. Gendhing Panembrama Ladrang Sri Widada laras pelog pathet barang* was created to sign that Paku Buwana X received an honorary star from Austria. *Ladrang Sri Widada laras pelog pathet barang* was the work of BRM. Ngabehi Sujanapura (Kanjeng Wiradiningrat). Another European star of honor was *Ridder der Eerste Klasse der Orde van onze Heere Jezus Christus van Portugal. Ketawang Sri Kacaryan laras slendro pathet manyura* by R. Ng. Atmamardawa marked the occasion of awarding honorary stars from Portugal. Paku Buwana X's friendship did not stop with the countries of Europe and Asia. An honorary star from Africa, *Grootkruis der Orde van Nichan Iftinkhar van Tunis* was awarded to Paku Buwana X in *Jimakir* 1858. *Ketawang Sri Raharja laras pelog pathet barang* by R Ng Atmamardawa became *Gendhing Panembrama* marking the event of receiving an honorary star from Africa. Additionally, the honorary star from Tunisia on the African continent was pinned to Paku Buwana X in *Jimakir* 1858 (Pradjapangrawit 1990, 154-160).

The palace cultural placement, including the creation and sounding of *Gendhing Panembrama*, was an indicator of Paku Buwana X's sovereign consciousness as a king. *Gendhing Panembrama* as a marker of the event was sounded at the same time

the ceremony was held for the awarding of an honorary star to Paku Buwana X. During the reign of Paku Buwana X, almost every ceremony was always held on a large scale. The ceremony, which was held on a large scale, involved the presence of *karawitan* to sound the *Gendhing Panembrama*. The sounding of *Gendhing Panembrama* in the ceremony of awarding the honorary star was one of the ways Paku Buwana X showed his power. Various regulations made by the Dutch East Indies government that narrowed the space for Paku Buwana X were not visible when *Gendhing Panembrama* sounded amidst the splendor of the ceremony. Paku Buwana X was still seen as a king who had all the power and authority during the ceremony. The sound of *Gendhing Panembrama* during the ceremony of awarding the honorary star also showed that Paku Buwana X had a sovereign consciousness as a king.

The number of honorary stars from abroad also indicated that Paku Buwana X had excessive ability to manage good relations with foreign countries. Paku Buwana X could position himself in the association with rulers from abroad. Paku Buwana X's emotional intelligence made him a king who had advantages in socializing or had social skills. Skills in social relationships caused Paku Buwana X to build good relations with foreign rulers. The skills to socialize and develop good relationships with foreign rulers could indicate that Paku Buwana X had high emotional intelligence, even said to be someone who was a genius in emotional intelligence (Kuntowijoyo 2004, 8). Paku Buwana X's skills in managing good relations with foreign countries earned him appreciation in the form of honorary stars from rulers in parts of Europe, Asia, and Africa.

The ability of Paku Buwana X to manage good relations with foreign rulers and friends was noted by Wangsaleksana in *Biwadha Nata*, as quoted below:

Kathah sangêt para luhur māncapraja saha sanèsipun ingkang dados mitra dalêm, amargi pitêpangan dalêm namung sarwa lêngawa, sinartan manis sarta rumakêt ing pan-

gandika dalêm, para mitra dalêm wau têmtu pinaringan tândha katrésnan warni-warni. Wondene tumrap para mitra dalêm, katarik saking rumaos kaleban kadamman dalêm, dados inggih kathah ingkang gêntos angaturi angsulipun misungsung warni-warni.....
.....Tumrap kalihan nagari sanès: kaparêng ambiyantu adêgipun têngtosêtèling agêng: awit saking kawontênan-kawontênan makatên wau, dados sampun pantês sangêt bilih sarira dalêm lajêng anampèni bintang-bintang maneka warni ngantos pintên-pintên.

(Wangsaleksana 1936, 12)

[There are so many foreign dignitaries who have become friends of Paku Buwana X because their friendship is based on mutual acceptance and good speech. Paku Buwana X's colleagues are always given various souvenirs. Therefore, Paku Buwana X colleagues do not hesitate to give various signs of respect

..... For friendly countries, Paku Buwana X often helps to establish extensive art galleries. Therefore, it is natural that Paku Buwana X often receives honorary stars ...]

The quote from Biwadha Nata shows that Paku Buwana X could manage relationships with his friends and fellow rulers from abroad. It can be seen that Paku Buwana X always gave a sign of *katresnan* (a sign of love) to his friends and colleagues. Moreover, Paku Buwana X also took part in building an art gallery for friendly countries. The kindness of Paku Buwana X caused colleagues and friendly countries to award honorary stars in return for the kindness.

Gendhing Panembrama as a Symbol of Hidden Resistance

The Dutch East Indies government, which oversaw the *vorstenlanden* region, acknowledged that Paku Buwana X was a king who was obedient to the Dutch East Indies government. Paku Buwana X never showed open resistance to the Dutch East Indies government. During the reign of Paku Buwana X (1893-1939), the resident of Surakarta had changed 13 times. How-

ever, there are no reports that Paku Buwana X reneged on the *verklaring corte*, which he had signed before ascending to the throne. Paku Buwana X's obedience to the Dutch East Indies government was shown by paying tribute to the Queen of the Netherlands at the coronation of the Queen of the Netherlands, the 25th anniversary of the Queen of the Netherlands, and the 25th anniversary of the Queen of the Netherlands (Wangsaleksana 1936, 12). For his attitude, Paku Buwana X received many honorary stars from the Dutch East Indies government. Among the honorary stars from the Netherlands were *Commandeur der Eerste Klasse met de Ster der Orde van Hendrik der Leeuw van Brunswijk*. Pradjapangrawit called *Commandeur der Eerste Klasse met de Ster der Orde van Hendrik der Leeuw van Brunswijk* with *Komandur Medster Orde Pan Endrakde Leo Pan Broswik*. The honorary star was awarded to Paku Buwana X in March 1910 or 1830 Be in the calculation of the Javanese calendar. *Gendhing Panembrama Ladrang Sri Kretarta laras pelog pathet nem* was made as a mark of star awarding *Commandeur der Eerste Klasse met de Ster der Orde van Hendrik der Leeuw van Brunswijk*. *Gendhing Panembrama Ladrang Sri Kretarta laras pelog pathet nem* was a joint work of M. Lr. Prawiramlaya, M. Lr. Purwapangrawit, and Raden Riya Gunapangrawit (Pradjapangrawit 1990, 157).

Ridder Grootkruis in de Orde van Oranje Nassau met de Zwaarden honorary star from the Netherlands was awarded to Paku Buwana X in 1952 Ehe (Javanese calendar) or March 1912. *Gendhing Panembrama Ladrang Sri Nasao laras pelog pathet barang* the work of RM. Ngabehi Praja Busana marked the awarding of *Groot Kreis Oranye Nasao* star. The next honorary star from the Netherlands was *Grootkruis van der Keizerlijke Orde van Annam*. R Ng Atma Mardawa's *Gendhing Panembrama Ladrang Sri Kawentar laras slndro pathet manyura* work marked the awarding of *Grootkruis van der Keizerlijke Orde van Annam* honorary star. *Ladrang Sri Kawentar laras slndro pathet manyura* was originally named *Ladrang Sri Kasusra laras slndro pathet manyura*. When Paku Buwa-

na X received the *Grootkruis van der Keizerlijke Orde van Annam* honorary star, with the permission of Kanjeng Wiradiningrat, *Ladrang Sri Kasusra laras slendro pathet manyura* was renamed to *Ladrang Sri Kawentar laras slendro pathet manyura* (Pradjapangrawit 1990, 158). *Gendhing Panembrama* dominated *karawitan* work during the reign of Paku Buwana X.

Paku Buwana X, who ruled from 1893-1939, fought against the Dutch East Indies government through cultural symbols. The optimization of cultural symbols, including musicals, was carried out by Paku Buwana X because of the awareness that culture was the remaining sovereignty and was not intervened by the Dutch East Indies government. Adapting to political realities through cultural paths made Paku Buwana X arrange Surakarta residents to conform to the prevailing protocol when a cultural event was held at the *Karaton Surakarta*. Resistance through this cultural path made the resident, who should have been above *Sunan* in the context of subordination domination, could be managed by Paku Buwana X (Kuntowijoyo 2004, 94-95). Resistance through this cultural route signified the success of Paku Buwana X in maintaining his existence and legitimacy as the king of Surakarta.

***Gendhing Panembrama* as a Symbol of Legitimizing Paku Buwana X's Power**

The rapid development of *karawitan* during Pakubuwana X's reign, which was marked by the emergence of innovation and creativity in the creation of *gendhing*, could not be separated from the king's interests in *karawitan*. A king, of course, wants his position to be recognized by all. Therefore, all efforts were made to ensure that the king who reigned was most entitled to occupy the kingdom's throne. Phrases in Javanese literature describe the king as *ratu gung binathara* (deified king), *ber bandha - ber bandhu* (rich in property and relatives), *mbaudhendha nyakrawati* (having the power to punish and rule the world). It indicates that the king's position is above all. In the traditional Javanese leadership

system, a king must have elements as in the phrases as the country's leader. Apart from that, a king must also have four other elements: *sekti*, *mandraguna*, *mukti*, and authority. *Sekti* means having supernatural powers, *mandraguna* means proficient in all fields, *mukti* means having a high position, and authority means having a strong influence. If a king owns these elements, his power becomes solid. For this reason, various means or tools are needed so that the king's position is recognized by the people to obey and submit to all his orders (Kasdi 2003, 18).

The next elements that can be used to strengthen the position of a king are called king legitimacy tools. Soemarsaid Moertono used the term the cult of pomp to refer to a means of legitimacy or means of strengthening the position of a king and classified it into two types: the cult of pomp, which is immaterial or abstract, and the cult of pomp, which is material or more concrete and visible. However, the two means ultimately lead to the same goal: the disclosure of the microcosmic and macrocosmic relationships that make a king a replica of government in heaven. The Javanese consider heaven's kingdom to have incomparable advantages and abundant wealth apart from having advantages in the spiritual realm (Moertono 1985, 73).

In this case, *gendhing* is a means that can be used to strengthen the king of Surakarta's position. The creative process in the form of the development of the work, *wilet* (sound connection), and instrument play patterns boil down to the *gendhing* creation. At *Karaton Surakarta*, the creative process was carried out by *empu* (masters) and *abdi dalem niyaga*. The role of *abdi dalem niyaga* in the development of the *Karaton Surakarta's* *karawitan* is huge. *Karaton Surakarta's* *abdi dalem niyaga* are people who have an inner inclination and fully attentive to life and bring to life the musical culture of *karawitan* through the aesthetic format of gamelan sounds (Bambang Soenarto, 2005: 16). They are the creators and the music organizers capable of thinking about *karawitan* development for-

mat from time to time. *Abdi dalem niyaga* played such a vital role that the *karaton's karawitan* could last for so long. It even reached the golden age during Pakubuwana X's reign. The importance of *karawitan's* role in the traditional life of the *karaton*, in the end, made the musical one of the legitimacy tools for the *Karaton Surakarta King's* power. *Gendhing Panembrama*, the result of innovation and creativity of the *Karaton Surakarta's abdi dalem niyaga*, was a means of affirming the legitimacy of Pakubuwana X's power. *Gendhing Panembrama* marked the awarding of service stars and other honors to Pakubuwana X from fellow countries. *Gendhing Panembrama's* creation denoted that Pakubuwana X still had a lot of power and authority.

Surakarta people during Pakubuwana X's reign often referred to Surakarta as *Negari Gung* (the great state). A great state was formed because there was a close relationship between the kingdom, the king, and the people. On the other hand, the great country placed the kingdom at the center of the government cosmology. Meanwhile, the relationship between the king and the people in the kingdom's political language was called *manunggaling kawula gusti*. The relationship between the king and the people (*kawula-gusti*) showed the relationship between the high and the low; it indicated the close interdependence between two different but inseparable elements, two elements that are actually two aspects of the same thing (Moertono 1985, 25). It can be seen that the king and the people are one unit and have interdependent characteristics. In this case, the Javanese likens the unity of this relationship to a ring (*sesupe*). The king was the *sesotya* (gemstone), and the people were as the *embanan* (bond). In a ring, the two parts found a symbiotic mutualism.

The cosmology concept as the basic concept of the Javanese king's power, of course, was reflected in the king's mind and produced various means of strengthening power, one of which was *karawitan*. In other words, the cosmology concept entered the realm of Javanese traditional music

that developed in the *karaton*, namely *karawitan*. The gamelan's function to legitimate the king's power was not only seen from the gamelan instruments as heirlooms. When the gamelan is played, the Javanese gamelan's music system is also related to strengthening the king's position. In Javanese *karawitan*, various structures were found, for example, the *lancaran* structure, the *ketawang* structure, the *ladrang* structure, the *merong* structure, and the *Inggah* structure. The structure was determined by the interweaving of the structural *ricikan* (instrument) wasp patterns, namely the *kethuk*, *kenong*, and *kempul*. Structural *ricikan* is *ricikan* whose wasp patterns (play) with one another link to form a structure according to the *gendhing* form, or in other words, the structure of the wasp pattern of structural *ricikan* determines or is determined by the *gendhing* form (Supanggah 1984, 6).

The Javanese *Karawitan* knows a group of *ricikan* whose task is to play the main melody, namely the *ricikan balungan* group. The *ricikan balungan* category includes *saron barung*, *saron penerus*, *demung*, *slenthem*, and *bonang panembung*. These *ricikans* play the main melody, which can then be identified with a dot. When *gendhing* runs for a certain amount of time, the structural *ricikan* weaves a wasp pattern to form a particular structure. The points where the structural *ricikan* comes into play can hereafter be called salient points. The salient points on the several horizontal lines, in the end, meet at the same place. The greater the number of horizontal lines that meet at a certain point, the more influential the position of that point is in the formal structure. In this case, the gong's *seleh* (sound) is the central point used as the center or estuary of all instrument playing.

Hierarchically, the gong is the most salient point, namely the meeting of all parts of the *kenong* points contained in the *gendhing* structure. *Kenong* is a meeting between *kethuk* and *kempul*. This analysis reveals that in the Javanese *gendhing* structure, there are two forms of the cycle: a large cycle and a smaller cycle. The cycle

that occurs in the *gendhing* structure is the repetition of large cycle forms and smaller cycle encounters in the form of larger cycles, or cycles in cycles. This gamelan music system ultimately leads to strengthening cosmological concepts and king position (Becker 1980, 26-29). It is said to strengthen cosmological concepts and the position of a king because such a music system was built with stringent rules according to Javanese musical *karawitan* principles such as *pathet*, structure, form, and *laras* principles.

Gong's *seleh*, which is the most crucial point in the Javanese music system, is personified as a king because it occupies the highest hierarchy. Meanwhile, the small dots that form small cycles can be personified as people (*kawula*). The presentation of Javanese *gendhing* reflects the relationship between the king and the people or *manunggaling kawula gusti*. The closeness between the king and the people can be seen from the length of the *gendhing* composition. Thus, not all people can be close to the king even though the closeness between each subject and the king has a different degree. However, the relationship between the king and the people is well established. In general, the relationship between the king and the people can be formulated in three main concepts: the relationship as a person, the relationship between the *abdi dalem* and the *bendara* (lord), and the relationship between officials and the people (Moertono 1985, 32).

The personal relationship between the king and his people does not necessarily eliminate the boundaries between kings and *kawula*. The relationship is still accompanied by feelings of mutual respect and love. The relationship between a king as a *bendara* and a *kawula* with the status of *abdi dalem* implies a predestined order, whether he is born as *abdi dalem* or as a *bendara* or a lord. The result is that humans have no other choice but to carry out their obligations as determined by fate. It is what ultimately resulted in a model of government. The third relationship is that the king is the ruler of the whole kingdom, including

the *kawula*. As an official from the side of wisdom, a king cares for his people. Thus, in fact, the rulers have an attitude of protective superiority; meanwhile, those who are ordered to have an attitude of sincere devotion.

The relationship between the king and the people can be said to be two sides that cannot stand alone. The close relationship between the king and the people means that both must be able to position themselves properly and realize their respective positions with all the consequences. The relationship between the king and the people (*kawula*) in the context of the *Karaton Surakarta* life can be identified with the relationship between the king and *abdi dalem niyaga*. The position of *abdi dalem niyaga* is the subordinate who is in charge when the palace holds a ceremony and involves the gamelan's sounding at the ceremony. Besides, on certain days, they are obliged to come at the time of *pisowan padintenan*. Their main task is to sound the gamelan according to the ceremonial needs.

Abdi dalem niyaga is the most important element in the gamelan playing activity in the *karaton*. Gendhing will be realized when the gamelan has been played by the *abdi dalem niyaga*. The sense of taste raised is also very dependent on the *abdi dalem niyaga* who sounds it. In other words, the taste raised depends on how the *abdi dalem niyaga* expresses it through the *ricikan* beating. The *karawitan* tradition does not provide details on the provisions made by the composers regarding the *Ricikan* wasps. The role of *abdi dalem niyaga* is an essential factor in realizing a sense of *gendhing* through the concept of *garap* (working). *Garap* is an action that concerns imagination, interpretation, and creativity in traditional arts. Working in a *karawitan* context can be interpreted as an activity or creative action in interpreting *gendhing*. How will the shape and feel of a *gendhing* appear when it has been worked on. This *garap* is what will determine the taste of a *gendhing*. Of course, creative action or work requires specific devices called tools or elements of

garap. The elements of *garap* include *ricikan*, *gendhing* and *balungan gendhing*, vocalic (cengkok and *wiledan*), and a *pengrawit* (gamelan musician) or a *karawitan* artist (Supanggih 2009, 4-6).

When interpreting or working on a *gendhing*, every *pengrawit* with his imagination, all provisions, and interpretative skills has the freedom to translate the results of the interpretation into the *ricikan* play, which is his responsibility. However, the freedom to translate is still framed in unwritten rules called conventions. The importance of the *pengrawit*'s role in realizing the feeling of a *gendhing* places him in the most important element in the activity of working on an *endhing*. In the context of *Karaton*'s *Karawitan*, the *Karaton*'s *Karawitan* actor or artist's role, namely the *abdi dalem niyaga*, is essential. A *gendhing* can function as a means of legitimating the king's power and authority when the *abdi dalem niyaga* positions himself as *kawula ingabdekaken mring ratu*, namely the people who devote themselves entirely to the king. *Abdi dalem niyaga*'s dedication strengthens the king's power to make *karaton* the center source of musical work.

Working on the *karaton*'s *karawitan*, which was initiated by the *abdi dalem niyaga*, is proof of the *abdi dalem niyaga*'s responsibility in carrying out his obligations. The *karaton* people call the implementation of the duties and obligations of the *abdi dalem* with the expression *netepi gawa gawene abdi dalem* (carrying out obligations as *abdi dalem*). When *abdi dalem* carry out their duties and obligations, it is ensured that there is a harmonious relationship between the king and *abdi dalem*. A harmonious relationship between the king and *abdi dalem* can be interpreted as a well-established relationship between the king and the people. A well-established relationship between the king and the people has implications for the success of strengthening power through *abdi dalem*. As a continuation of the Mataram Dynasty, which adheres to the religious magic concept, *Karaton Surakarta* used *abdi dalem* as a means of enforcing power through a harmonious re-

lationship between those who govern and are governed and the relationship between the king and his people even though the king, the people, and *abdi dalem* are in different classes.

Karaton Surakarta's *Karawitan*, which is run by *abdi dalem niyaga*, requires a king figure as a patron and protector in carrying out their duties and obligations. The relationship between the king and the *karaton*'s *karawitan* carried out by the *abdi dalem niyaga* can be identified as class harmony. Between the king and the *karawitan* carried out by the *abdi dalem niyaga*, it is bound by regulation or *angger-angger* that have been agreed upon in *Karaton Surakarta*. It is that the king and the *abdi dalem niyaga* have a different class or position altogether. The king is the highest leader who holds the sole power in *Karaton Surakarta*, while the *abdi dalem niyaga* is the king's employee. The strata difference between the king and *abdi dalem niyaga* gave rise to a relationship called class harmony. There is an interdependent relationship between the two, even though the *karawitan* is run by the *abdi dalem niyaga*, and the king is at different strata or classes. Class harmony occurs because the king and *abdi dalem niyaga* have a vital function in the customary life of *karaton*. The king needs a means of legitimacy through *karawitan* in the form of the creation and sounding of *gendhing* by *abdi dalem niyaga*. On the other hand, *abdi dalem niyaga* needs the king as a patron and creative space in *Karaton Surakarta*.

CONCLUSIONS

The existence of *karawitan* in the *Karaton Surakarta* was not just enlivening the atmosphere with the sounds produced through the gamelan. More than that, the role of gamelan was vital. *Karawitan* acted as a means of political articulation of Paku Buwana X through *Gendhing Panembrama*'s creation and sounding. The existence of this *karawitan*, which was marked by the creativity of *Gendhing Panembrama*'s creation, was essentially also one of the means for Paku Buwana X

to state and confirm his power. Besides, the creation of Gendhing Panembrama was a manifestation of Paku Buwana X's sovereign consciousness. The pressure and coercion of the Dutch East Indies government caused Paku Buwana X to find a way to keep his sovereignty and power visible. Also, Gendhing Panembrama became one of the tools for fighting Paku Buwana X against the Dutch East Indies government. Since it was physically impossible to fight against the Dutch East Indies government, Paku Buwana X empowered Karaton Surakarta's *karawitan* as a symbol of his resistance. Moreover, the creation and sounding of Gendhing Panembrama was a symbol of affirming the legitimacy of Paku Buwana X's power.

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