
**THE PROCESS OF JAMASAN GAMELAN SEKATEN CEREMONY RITUAL AT
KERATON SURAKARTA**

Nur Frida Setyawati¹, Soetarno² and Margana³

¹Postgraduate School of Fine Arts Education, Sebelas Maret University Surakarta, 51726, Indonesia

²Fine Arts Education, Sebelas Maret University Surakarta 51726, Indonesia

³Fine Arts Education, Sebelas Maret University Surakarta 51726, Indonesia

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ABSTRACT

The performance of the Sekaten Keraton Surakarta gamelan is closely related to the Jamasan Gamelan Sekaten ritual which is held before the show begins. This study aims to describe the process of the Jamasan gamelan ritual ceremony in the Keraton Surakarta. The method used in this research is descriptive qualitative. Collecting data in this study using observation, interviews and documentation. The result of this research is the process of the Jamasan Gamelan Sekaten ritual ceremony held three days before the Gamelan Sekaten performance which took place in the pagongan of the Ageng Mosque, Surakarta. Before the start of the ceremony, the offerings are made at ndalem Gondorasan, then the offerings are delivered to the place where the ceremony takes place. The place where the jamasan ritual is held is in a room called Langen Katong ward. In practice, only a few people are allowed to follow the ritual, including the court servants in the female palace who help to prepare offerings and lead prayers in a Javanese way. Abdi dalem pengrawit helps to clean the gamelan, the abdi dalem ngulomo who leads the prayer in Islam, and the abdi dalem anggong who prepares the equipment for cleaning the gamelan. The ritual ceremony begins with the offerings prepared for the ceremony placed close to the Sekaten gamelan. After that, the recitation of the prayer is carried out in the Javanese way and Islam. The prayer reading is finished, then the gamelan is cleaned with flower water that has been previously prepared. After the ritual ceremony of the Jamasan Gamelan Sekaten, the food from the offerings is eaten together by the courtiers who follow the ritual.

KEYWORDS: Ritual Jamasan Gamelan sekaten

1. INTRODUCTION

The city of Surakarta is one of the cities that has cultural activities. This is in line with Bisri's opinion, 2007 that the people of Surakarta are a community group that leads to customs, cultural heritage, and traditional arts of the palace. Keraton Surakarta Hadiningrat is one of the cultural heritage that is still preserved until now. Daryanto, 2014 stated that the Keraton Surakarta, which is a continuation of the Islamic Mataram Kingdom, is still standing strong, both buildings and customs and traditional ceremonies which are still preserved.

Keraton Surakarta has a tradition, in the form of procedures, traditional ceremonies that are held from generation to generation. Going down back and forth here means that it is done repeatedly or continuously from time to time, from the next generation, which implies that the tradition has been around for a long time, not something new (Surjandjari, in Puspitasari, 1996: 12). The Surakarta Palace carries out sacred cultural ritual activities including suronan, jamasan, gamelan performances, and others. Endraswara, 2008: 35 argues that gamelan is a means of expressing Javanese ideas through aesthetically styled tools. Gamelan instruments have various types, consisting of bronze, iron, and wood. As a special tool, gamelan is made of bronze, iron, bamboo, and wood.

The Surakarta Palace has various kinds of Ageng gamelan and Pakurmatan gamelan. According to Supanggih, 2002: 58-59, the Ageng gamelan is one of the gamelan owned by the Surakarta Palace. Gamelan Ageng is a gamelan device that has the most complete completenesscomplete and has more complex functions than other gamelan. Gamelan Ageng in the Keraton Surakarta has multiple functions besides being used for klenengan, it is also often used to accompany dances and wayang. This concurs with Puspitasari that ageng gamelan devices each name is Kyai Lokananta, Kyai Mangunharjo, Kyai Harjowinangun, Kyai Manisrengga, Kyai Pamekatsih, Kyai Medarsih, Kyai Kaduk Manis, Kyai Kutha Windu, Kyai Windusana, Kyai Kancilbelik, Kyai Semar Ngigel, and so on.

Of the many gamelan in the palace, there are several gamelan that is shown by the general public, namely the Sekaten gamelan, carabalen, monggang, there are also others. However, the Sekaten gamelan has become one of the gamelan that has the most appeal to the public, according to its history for the spread of Islam. The Sekaten gamelan performance is currently held once a year to commemorate the birth of Prophet Muhammad SAW. Supanggih, 2002: 47 also describes "the type of gamelan sekaten which was only owned by the three palaces in the Yogyakarta Sultanate, the Surakarta Kasunanan, and the Cirebon Kasepuhan at the time of the arrival of Islam, as an Islamic symbol".

The Sekaten gamelan performance is one of the performances held in the front yard of the Great Mosque of Surakarta, precisely in the north and south pagongan until now. For 2020, there were no performances due to the COVID-19 pandemic, however, the palace still carried out the process of the Jamasan Gamelan Sekaten ritual ceremony at the Surakarta Palace. The process of this jamasan ritual is carried out in a special room inside the palace. Not just anyone can enter to see or to follow the ritual. L. Wijayanda, 2004: 49 in Suardana explains that rituals in Hinduism are often referred to as ceremonies or yadnya. The ceremony consists of two syllables, namely "Upa" and "Cara", Upa means near or closer, and Cara means harmonious, balanced, and in tune. The ceremony has meaning with balance, harmony,

Schechner 1988 in Setiawati explains that in some social environments, ritual performances become a mediator of an ecosystem of political, economic, and social relations. In this connection, there is

mutual adoption of ritual performances with the characteristics of show business (commercial entertainment). In different cultures and times, both ritual (efficacy), and entertainment (entertainment). The process of the jamasan gamelan sekaten ritual is included in the class of pure ritual not as entertainment, because it is sacred that only certain people can follow the ritual. Gamelan Sekaten Keraton Surakarta has two sets, namely the Kyai Guntur Madu made and the Kyai Guntur Sari. A few days before the performance was held, the abdi dalem performed the jamasan gamelan ritual process. Koentjaraningrat, 2000: 378 in Suryani explains that ritual ceremonies can be identified into twelve elements. Namely: serving, sacrificing, eating food that has been given prayer together, dancing sacred dances, singing sacred songs, playing sacred dramas, fasting, getting intoxicating or clouding the mind by drinking drugs to make him drunk. The process of the jamasan ritual is important and research must be done, because it has become a tradition in the Surakarta palace. Based on the above explanation, it is necessary to conduct a study entitled The Process of the Jamasan Gamelan Sekaten Ritual in the Surakarta Palace

2. METHODS AND MATERIALS:

The research method used in this research is discrete qualitative. According to Sugiyono (2014: 9) qualitative research methods are research methods based on the philosophy of postpositivism, used to examine the conditions of natural objects, (as opposed to experiments) where the researcher is the key instrument. The object of this research is the process of the Jamasan Gamelan Sekaten ritual. The location of this research is located in the Kasunanan Surakarta Hadiningrat Palace, precisely Jl. Sidikiro, Baluwarti, Kec. Pasar Kliwon, Surakarta City, Central Java. The first location was conducted by researchers in ndalem Gondorasan, this place is a place for making offerings. This location is on the south side of the palace in the east corner.

This study aims to determine the process of the jamasan gamelan ritual of the Sekaten Surakarta palace. The research data were obtained by (1) direct observation before the implementation of the ritual at the Surakarta Palace by recording with Adit's siblings, (2) The interviews in this study were unstructured and in-depth with the data sources of servants in pengrawit, namely Mr. Tri, Mr. Katimin, Wibi, and Adit. Subsequent interviews with female courtiers, namely Bu Tinah, Mrs. Sisri, and Mrs. Ndari. Then the interview with the sajén maker, namely Bu Nyai Nug as the leader of Gondorasan and Bu Erna as Assistant of Gondorasan. (3) Documentation by collecting photo data and written documents in the field during the jamasan ritual process. The object of the research is the Jamasan Gamelan Sekaten ritual. Data analysis performs data reduction,

To test the validity of the data that has been done by the researcher on the source of the data obtained, the researcher uses the triangulation technique. Moleong, (2014: 330) states that triangulation is a technique of checking the validity of data that utilizes something else. Outside the data for checking purposes or as a comparison against that data. The triangulation technique that is most widely used is checking through other sources. The data obtained by researchers using observation data techniques,

interviews and documents are discussed back to predetermined data sources to ensure the validity of the data.

3. RESULTS AND DISCUSSION:

Results of the

Surakarta Palace into a series before the gamelan gamelan was held in the courtyard of the Surakarta Grand Mosque. This was confirmed by Nurdiarti that Sekaten and Garebeg had existed since the establishment of the Demak or Bintara kingdom as the first Islamic kingdoms in Java. The initiators were guardians of Islam in Java with the approval of the first Demak King Raden Patah (1500-1518). The words garebeg, grebeg, gerbeg, in Javanese, mean the sound of a howling wind. A procession that is accompanied or carried by the crowd. Sekaten is a commemoration of Muhammad SAW's birthday - which was originally held in the courtyard of the Demak mosque by playing the Kyai Sekati gamelan from the Majapahit Kingdom.

The Sekaten gamelan is stored in the palace and placed in Langen Katong along with other Pakurmatan gamelan, namely carabalen, monggang, and kodhok ngorek gamelan. There are two devices in the Sekaten gamelan in the Surakarta palace, namely the gamelan Kyai Guntur Madu and Kyai Guntur Sari. Gamelan Kyai Guntur Madu was made during the time of Sultan Agung and Kyai Guntur Sari was made during the time of King Pakubuwono IV. This Sekaten gamelan has a larger size than other gamelan. One gamelan set includes one rancak bonang, two rancak saron demung, four rancak saron barung, two successor rancak saron, one rancak kempyang, one rancak bedhug, and a pair of gongs. Thus, Daryanto strengthened one Sekaten gamelan in his journal, the following is the composition of the ricikan used in the two gamelan instruments Sekaten Karaton Surakarta, a. One rancak bonang, consisting of ricikan bonang and panembung, is beaten by two or three pengrawit (musicians).

- a. One rancak bonang consisting of ricikan bonang and panembung, played by two or three pengrawit (musicians).
- b. Two rancak demung, each demung beaten by a pengrawit.
- c. Four rancak saron barung, each rancak is beaten by a pengrawit.
- d. Two rancak saron successors, each beaten by a pengrawit.
- e. One rancak kempyang, beaten by a pengrawit.
- f. A pair or two of large gongs, beaten by a pengrawit.
- g. A drum which is hung from one style, is beaten by a pengrawit. The servant of the ndalem who cares for the gamelan is the servant ndalem Anggongs.



Figure 1. Gamelan Sekaten (personal document, 2019)

Procedure for commencing jamasan:

1. Sajen is made in ndalem Gondorasan then taken to the palace and placed in front of the Kridowojo room.
2. After that the sajen is tidied up in Kridowojo Sajen is put into the Langen Katong ward.
3. Sajen is arranged in front of the gamelan sekaten to be prayed for.
4. 4. After the offerings are ready, the courtiers begin a ritual process known as caos dahar, namely praying for the gamelan in the Javanese way.
5. After the caos dahar is done then pray again in Islam.
6. The prayer reading is finished, the prayer is done, and then is taken out of the room.
7. Cleaning the gamelan with setaman flower water by abdi ndalem (white rose, red, pink, kantil, jasmine, cananga).

DISCUSSION

The process of the jamasan gamelan sekaten ritual is carried out by the royal servants including the courtiers of pengrawit, the servants in the palace, the secretaries, and the servants in the palace. Before carrying out the ritual, the maid of honor also prepares the offerings made in ndalem Gondorasan. Ndalem Gondorasan, led by Nyai Nuk Gondorasan, has 7 assistants to assist in every preparation for prayer events or knick-knacks at the Surakarta Palace. Sajen for the Jamasan Gamelan Sekaten ritual, there are 4 encek / parts made starting at 05.00 WIB in the morning then finished at 08.00 WIB. Tambiah in Handayani and Swazey states that culturally ritual is a system that is constructed by

symbolic communication consisting of a patterned and orderly sequence of words and actions, more often expressed in various media whose content and arrangement are characterized by formality, stereotypes, condensation, and repetition.



Figure 2. Preparation of courtiers for offerings at rituals (personal document, 2020)



Figure 3. Encek 1(personal document, 2020)

- a. Encek 1: Apem, grated white coconut, enten-enten (grated coconut mixed with sugar), grated coconut mixed with flour, lemet, sticky rice, green, ketan brother, green, yellow and white (a symbol of life that humans have four siblings (sukma, soul, body, world) and 5 (siti / land, toya / water, latu / fire, wind / wind, suryo / sun) pancer).



Figure 4. Encek 2 (personal document, 2020)

- b. Encek 2: Bekakak lanang and wadon made from flour (for safety / protection



Figure 5. Encek 3 (personal document, 2020)

- c. Encek 3: Pisang raja dua lirang, boiled cassava, boiled sweet potato, charcoal, white brother jenang (white life symbol for father's brother, red color for mother's brother), lemet, menyan, jenang kathul, boiled peanut, wafer, flower and kinang.



Figure 6. Encek 4

- d. Encek 4: Tumpeng Alit white rice, jipan clear vegetable, pecel pitik (sprouts and chili sauce), srundeng, salted fish, red crackers, tempeh chips, fried chicken.

There are 3 female servants who help in the jamasan ritual, namely mbah Tinah, mbah Sisri and mbak Indri. They become servants of the dalem Keparak who assist in performing rituals in the palace. Meanwhile, Mbah Sri and Ms. Ndari arranged the offerings and then burned them until they finished the ritual. The process of the Jamasan Gamelan Sekaten ritual begins at 09.00 WIB led by mbah Tinah as a caos dahar or a person who leads with the Javanese custom. After a Javanese prayer led by one of the servants named mbah Tinah, then it was continued with an Islamic prayer led by Mr. Imam as Ngulomo. The recitation of the prayer is finished, then the sajen is taken out of the maid, Then the servant dalem pengrawit and abdi dalem bon tanah began to clean the gamelan by dousing with Setaman flower water and wiping the gamelan with other courtiers. After completing the cleaning of the gamelan, then the food from the sajen chart is eaten together by all the courtiers who follow the ritual. The ritual process of becoming a cultural heritage is strengthened by the explanation of Manafe, 2011: 289 in Nurdiarti. Ritual communication is part of the meaning of symbols. Ritual is always identified with habit (habit) or routine. Couldry understand ritual as a habitual action (hereditary

action), formal action and also contains transcendental values. Observing these views, it is understood that rituals are related to voluntary performances carried out by the community for generations (based on habits) regarding patterned behavior. The show aims to symbolize an influence in social life.

CONCLUSION:

The jamasan gamelan sekaten ritual process is carried out three days before it is performed at the Great Mosque of Surakarta. Sajen is made from 05.00-08.00 at ndalem Gondorasan then the offering is delivered to the Surakarta Palace. The place where the ritual is held is a room called Langen Katong ward. The ritual process starts at around 09.00 WIB. The sajen is placed in front of the Sekaten gamelan then prayed for in the Javanese way by the abdi dalem putri and then prayed in the Islamic way by the abdi dalem Ngulomo. After the recitation of the prayer is finished, the gamelan is doused and cleaned with flower water. After completing the cleaning of the gamelan at 11.00, the food from the sajen section is eaten together by all the courtiers who follow the ritual.

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