

THE USE OF THE JAVANESE GAMELAN AS MEDIUM OF CULTURAL HERITAGE AT GKJ GONDOKUSUMAN YOGYAKARTA

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Abstract:

The background to the study of the use of Javanese gamelan as a cultural heritage medium in Javanese Christian Church (GKJ) Gondokusuman is the church's awareness of the importance of cultural conservation for religious people who live in a socio-cultural environment. The purpose of this study is to analyze the use of Javanese gamelan as an inheritance of Javanese cultural values in GKJ Gondokusuman congregation. This study used a qualitative method with a phenomenological research design with an interdisciplinary study approach. This study found that the use of Javanese gamelan in congregational worship can be a medium for educational inheritance, both spiritual and cultural education. In addition, the practice of gamelan in worship is able to increase appreciation and encouraging the practice of religious life. The application of art and culture in the context of worship can be a dynamic force in realizing the education of Javanese people who are both religious and also cultured.

Index Terms: Javanese gamelan, Art education, Cultural heritage

1 INTRODUCTION

Javanese gamelan art is an aesthetic symbol of Javanese culture which can become a medium for education and cultural heritage. For Javanese people, the art of gamelan is a legacy of the nation which is rich in philosophy, history and noble values. Therefore

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cultural inheritance is often the concern of many parties in a country, and is developed through various institutions, both formal and non-formal.

The Javanese Christian Church (GKJ) Gondokusuman is a religious institution that understands that gamelan is a cultural product that needs to be preserved. This awareness encouraged them to develop the gamelan as a medium of worship. Gamelan art in the practice of worship functions as an art medium to communicate messages (Prier, K. E. 2014), both verbally through the lyrics it carries, and non-verbally through the beauty of the art itself. The beauty of the art brings charm to the worshipers, so that it can enrich and strengthen the expressions it conveys. However, the use of the gamelan as a medium for cultural inheritance and education for the congregation remains unclear.

2 LITERATUR RIVIEW

Pudjio Santoso (2013) examines the relationship between Javanese culture and the Christian community in the Jawi Wetan Christian Church (GKJW) Surabaya and its impacts on the existence of GKJW Surabaya which is still preserved to this day. This research also strengthens the philosophical foundation that Javanese culture has become the social identity of Javanese church members, who are generally born in Javanese culture.

Meanwhile, Kassomo Mkallyah (2015) examines the process and practice of indigenous traditional music in a multicultural framework. Indigenous music has become part of the church music genre and is applied in Christian worship. This research proves that the use of local music in a multicultural framework can increase the worship of the church.

Marzanna Poplawska (2011) discusses the theory and practice of inculturation in the Central Java Catholic Church. Inculturation has become a medium or a way to incorporate elements of local cultural arts into Christian worship practices. Regarding the use of local culture in a religious context, B. G. Nyabwari and M.T. Katola. (2014) explain that the gospel message can be presented in the context of religious-cultural and socio-political diversity. The presence of the gospel message through local cultural arts can bring the 'feel at home' atmosphere .

Other previous studies that complement this research paradigmatically, include: Anthony 2012; Berinai 2014; Gallagher 2011; Kurgat 2009; Nche, O, T 2016;

Presmanes 2012; Okigbo 2010; Lebaka, Nichols, J .: 2011; M. E. K. 2015; Amuah, J. A., Ocran, D. S. and Acquah, E. A. 2014.

So the novelty of this research is to specifically focus on the analysis of the use of Javanese gamelan in an arts educational context, especially in relation to the interrelation between religion and culture.

3 METHODOLOGY

This research uses an interdisciplinary approach which includes socio-culture, ethnomusicology, and art education. This interdisciplinary approach is carried out so that various fields of science are used in an integrated manner to help solve problems more thoroughly (Rohidi: 2011).

To get a more comprehensive insight, this study uses qualitative research methods with a phenomenological research design. Qualitative research is carried out to obtain complex details of phenomena including: feelings, thought processes, and emotions that are difficult to extract and study through more conventional methods (Strauss and Corbin, 1998: 11).

4 RESULTS AND DISCUSSIONS

4.1 The functions of Gamelan for the Congregation

For the Gondokusuman congregation, Javanese gamelan is an artwork that is rich in cultural and historical values. The application of gamelan within the scope of GKJ Gondokusuman includes at least the following basic functions (Table 4.1):

**Table 4.1 Basic Functions of Gamelan
for the GKJ Gondokusuman Congregation**

No.	Gamelan function	Forms of congregational activities	Values
1.	Emotional expression	Expressing faith through singing accompanied by gamelan.	Cultural arts value
		Expressing joy, sadness, touching, respect and admiration for God.	
2	Religious ritual	Using gamelan as a medium	Spiritual value

	functions	of worship	
		Accompanying praise and worship of God.	
3	Aesthetic reflection	reflection of faith with the medium of cultural arts.	Aesthetic value
		Using gamelan to create an aesthetic atmosphere of Javanese culture.	
4	Communication function	Communicating faith with a cultural media.	Culture value
		Communicating the gospel message through songs and gamelan.	
5	The function of cultural contextualization	Understanding and reflection on religious teachings in the local context.	Social value
		Building social and cultural relations with art media.	
6	Conservation and appreciation functions	Reflections on the cultural values of ancestral heritage.	Conservation value and appreciation
		Increase the appreciation of local cultural arts	
		Worship while preserving culture (<i>manguri-uri</i>).	

The table above explains that the use of gamelan in worship is able to strengthen cultural and educational values which include: a) cultural and artistic values, b) religious or spiritual education values, c) musical skill values, d) aesthetic values, e) social and cultural values. f) conservative value, g) appreciative value. The results of these studies indicate that the application of the gamelan instrument within the GKJ Gondokusuman context has strengthened the relationship between culture and religion.

4.2 Harmony of Gamelan with Worship

Javanese culture contains several principles of harmony which refer to vertical and horizontal interrelationships. Vertical interrelationship refers to the relationship between humans and God, while the horizontal one refers to the interrelationship

between humans as well as with other creatures. These elements are illustrated in this study, especially as related to the principle of harmony which is taught by gamelan teachers in the practice of gamelan at GKJ Gondokusuman.

In the art of gamelan, harmony is able to produce tranquility, peace that creates a comfortable, safe, serene, peaceful and prosperous atmosphere (Interview with Bardo, Wely, Sapari, Westri, Sept. 9th 2018). That is why *roso* (feeling) and *laras* (harmonious) need to be properly maintained throughout the gamelan playing that is being performed.

If Christianity teaches people about human existence before God, Javanese culture has a teaching: "*Sangkan Paraning Dumadi and Manunggaling Kawula Gusti*" which refers to the origin and purpose of human life, (Interview with Fendy, Sept. 18 2018). *Sangkan Paraning Dumadi* simply questions the origin and purpose of human life, while *manunggaling kawula Gusti* is the teaching about the union of man with God, related to the teachings of purifying the soul and finding oneself in God. The teaching refers to the spiritual values of the Javanese and expresses the Javanese mindset that is always connected to the spiritual life.

Philosophically, the sound produced by the gamelan itself also refers to the spiritual values of the Javanese people. In Javanese context, gamelan produces a variety of sounds as: 'neng' 'ning' 'nung' 'nang' 'nong' (Achmad 2017: 132). Gamelan has great power, contains spiritual values and high uniqueness among Javanese people. The sound produced from the Javanese gamelan play is able to inspire the soul, bring a sense of calm and serenity in the heart (Interview with Westri, Sutopo and Sapari, September 9 2018). When this is met with the concept of Christian worship, the meaning of the gamelan sound can be reinterpreted as follows (Table 4.2):

Table 4.2 Meaning of Gamelan Sounds

No.	Gamelan sound	The meaning in Javanese tradition	Spiritual meaning in GKJ Gondokusuman worship
1	<i>neng</i>	<i>Meneng</i> = silent physically; doing meditation or praying	Worship requires physical or worldly silence
2	<i>ning</i>	<i>Ening</i> = quiet; <i>wening</i> = inwardly clear	Gamelan gives a calm and serene effect to the congregation
3	<i>nung</i>	<i>Nung=enung</i> = contemplating	The gamelan is reflective and

		or <i>dunung</i> = knowing the purpose of worship	fits well with the atmosphere of GKJ worship
4	<i>nang</i>	<i>Nang</i> = menang= winning = succeed in doing worship	In accordance with the purpose of worship, namely praising and worshiping God
5	<i>nong</i>	<i>Nong</i> =Tuhan;God; God is the ultimate goal	God is the main goal / final goal of Christian worship

From the explanation of the table above, it can be concluded that the philosophical meaning of the art of gamelan expresses spiritual values that can be integrated with the needs of the congregation in worship. The spirituality of the congregation leads to the goal of his life as a Javanese man who is religious but also has Javanese culture.

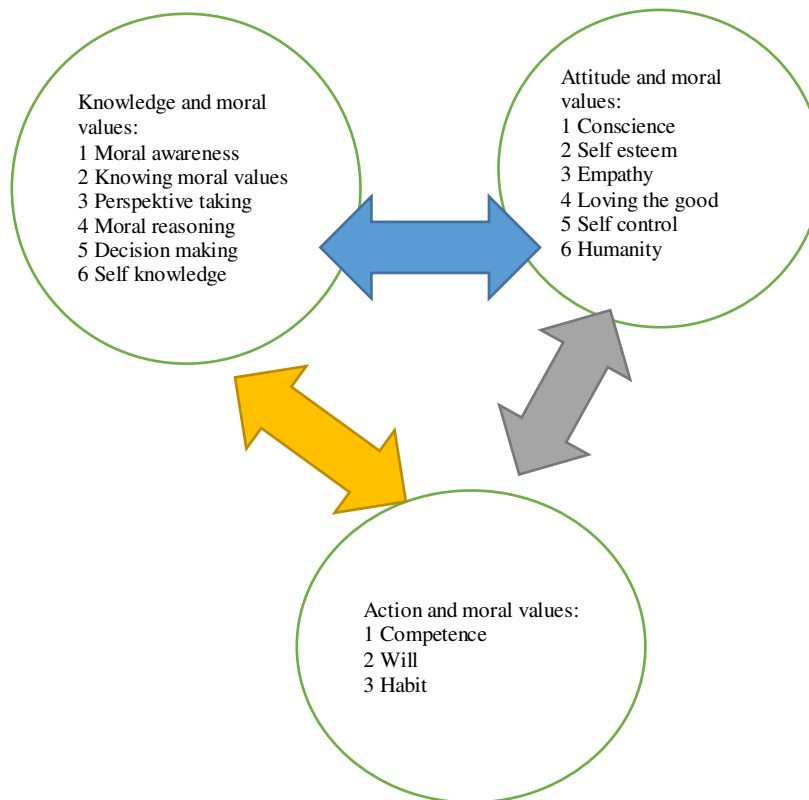
4.3 The Meaning of Value in Cultural Heritage

Value in Latin is called *vale're*, has the meaning of useful, able to, empower, apply. Value is something that is considered valuable, both by a certain group of people and can be used as a reference for action in giving meaning and direction to life (Sutrisno & Putranto 2005: 67). These values often become the principles in giving meaning to life, reference, starting points and goals in life, so the values become something that is upheld. Furthermore, values are seen as preferences that are reflected in one's behavior. Person's action or inaction is very much influenced by what value he holds.

Value will always be associated with kindness and nobility that bring satisfaction to those who achieve it. However, the value system adopted by each community group cannot be equated (Rohidi: 2016). Because each community group has different socio-economic, political, religious, ethnic, cultural conditions in which these things play a major role in shaping a value system. Differences in value systems between one community group and another can cause clashes or conflicts. Therefore, mutual respect and respect for differences in value systems is very necessary to be pursued.

Thomas Lickona (1991) maps the relationship between the value of understanding or knowledge of moral values with the attitude of moral values and their actions. The explanation can be seen in the following image:

Figure 4.1. Value Education according to Lickona



Lickona equates the concept of value and morals. Lickona (1991) views that value or moral education produces character. According to him, a good character has three kinds of components, namely: (1) moral knowing, (2) moral feeling, and (3) moral action. Figure 4.1 above explains that character is a continuous process and does not occur instantaneously. The character process takes place sequentially, namely from knowledge to feelings and then manifests in an action. In other words, the practice of habituation to moral values in everyday life occurs because it has gone through a process of (1) knowing and (2) feeling.

In reality, not everyone can go beyond these three processes. This can be seen in the observations of research conducted at several congregations of GKJ Gondokusuman, who, although they have lived in Yogyakarta for a long time, have a church in the Javanese Church and know Javanese values and customs, yet they are reluctant to put this knowledge into practice in their lives. Even they avoid worship in Javanese and prefer to attend worship in Indonesian.

The number of such people is not small, however they are increasing in numbers where they are prefer to live in line with the influence of the currents global

world that are reaching out in all directions. There are times when someone only reaches the knowing process and stops there, or another person can reach the feeling process but not to the action process. That is why not everyone has the same commitment to a certain value, even though they live in the same environment. However, the Javanese gamelan learning process that took place and was applied to this community turned out to have opened a new paradigm for the church. The learning process that has been previously described is able to go through three stages as also described by Lickona (1991), namely knowing, feeling, and action.

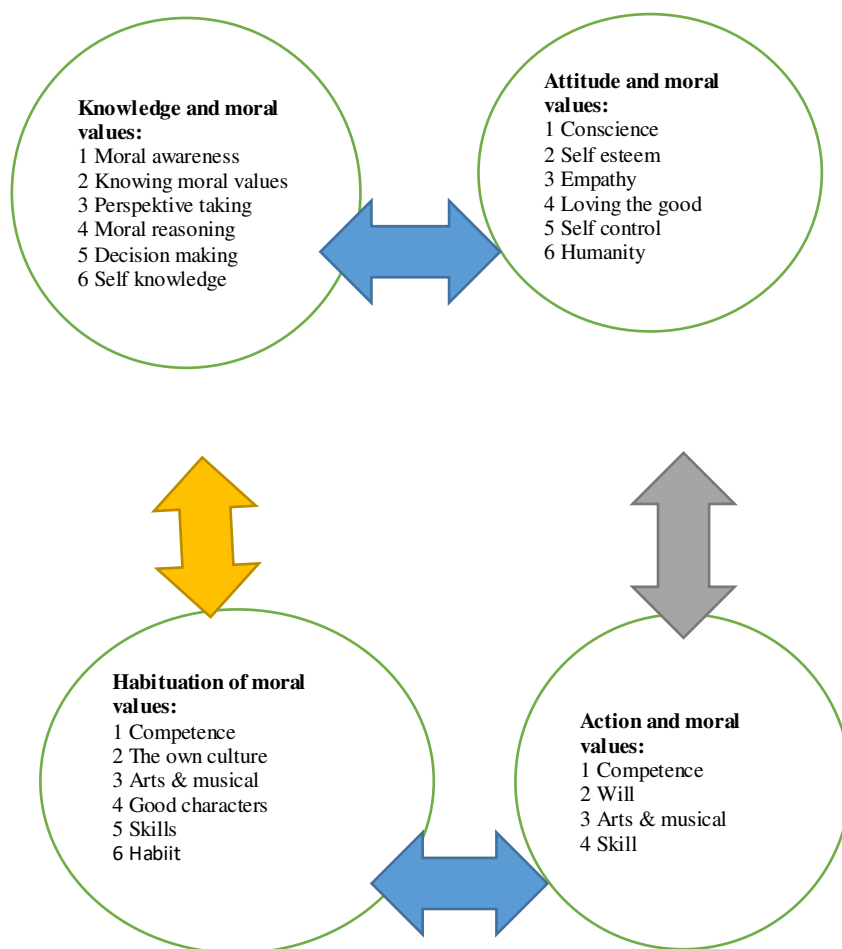
Even in this study it was found that actions that are carried out continuously can form deep rooted habits. In this case, what GKJ Gondokusuman has done is the act of developing socio-cultural values and norms through various arts and cultural activities. And it is clear that these habits produce good character values. So based on this research, the researcher wants to complete Lickona's theory that it is better not to stop at action alone, but to continue to the habituation stage.

Table 4.3. Integration of the stages of the Lickona Theory value process in the context of GKJ Gondokusuman

The Lickona's Value Cultivation Process		
<i>Knowing</i>	<i>Feeling</i>	<i>Action</i>
a. Javanese socio-culture b. Gamelan as the traditional art c. Norms and rules	a. Feeling of togetherness b. Javanese pentatonic taste c. Tolerance	a. Socio-cultural practices b. Gamelan practice c. Living in the Javanese community

There are six things which are emotional aspects that a person must be able to feel in order to become a person with moral and character, namely as follows: (1) conscience, (2) self-esteem, (3) empathy, (4) loving the good, (5) self-control, and (6) humility. The theoretical scheme used in this research which is based on Lickona's theory can be explained according to the following figure:

Figure 4.2. The Findings of Value Integration Process



The 3-circle model becomes 4 circles, with the addition of a fourth circle containing value or moral habituation. The 3-circle model becomes 4 circles, with the addition of a fourth circle containing value or moral habituation. And the new model which uses these 4 circles can be explained as follows:

Table.4.4 Stages of the Value Process Research results

Stages	Process Name	Method	Learning Activities
First	The value of knowing: <ol style="list-style-type: none"> 1. Moral awareness 2. Knowing moral values 3. Perspective-Taking 4. Moral Reasoning 5. Decision Making 6. Self - Knowledge 	Obtained through teaching	Provides knowledge and understanding of Javanese culture, traditional arts and values (cultural values; art; norms; social)

Second	Feeling Feel the value: 1. Conscience 2. Self - Esteem 3. Empathy 4. Loving The Good 5. Self - control 6. Humility	Obtained by providing experience	Providing the experience of hearing, feeling and appreciating cultural values through training and creating social togetherness
Third	Action Value action: 1. Competence 2. Will 3. Arts & musical 4. Skills	Obtained by giving the opportunity to play	Play alone as a musician or play in a musical team
Fourt	Bevahing Habit of values: 1. Competence 2. The Own Culture 3. Arts & musical 4. Good Characters 5. Skills 6. Habits	Obtained by getting used to the exercises and performance of the gamelan in various activities	Provide a training schedule and perform continuously & continuously

Educational values which only comes to knowing is not enough. Knowing and understanding about values, norms or morals without implementing them, it is futile. Education must go through four stages as above: knowing, feeling, action and behaving, so that the education undertaken can have an impact on life, both in a small sphere such as family, church and the wider community. Abowitz (2007) asserts that a person's perception of a concept of value or morals will help in determining the decisions he makes appropriately according to his heart. Abowitz (2007) also said that, "Perception helps us to understand the morally relevant values in a situation."

4.4 Integration of Cultural and Educational Values

Youth is a beautiful time for learning and self-formation, especially character (Niland, A. 2012). In the cultural arts activities at GKJ Gondokusuman, young people are encouraged to learn cultural arts, socialize, build understanding and appreciate their own culture. This learning has implications for the emerging of a sense of belonging and a sense of pride in the cultural arts (Simonis, J.M.A: 2009). So it is true that the cultural effect will question what consequences are expected from the cultural process (Williams, 1981). This means that whether consciously or not, cultural activities carried out wholeheartedly by a certain group of people, logically and continuously will influence to the cultural paradigm, and thereby increasing the awareness of culture and nation. It also confirms that culture describes a human identity that is normative and symbolic which is expressed through language, knowledge, art, belief (belief), law, habits, and life values that are reflected in the daily behavior of the community.

Table 4.5 Process of Cultural Heritage in GKJ Gondokusuman

Step 1	Step 3	Step 3
Cultural arts practice activities in the congregation	Building a cultural paradigm	Increased cultural awareness, sense of belonging,
The practice of gamelan in the context of worship continuously	Improve skills, knowledge and appreciation of the local culture	Developing cultured and religious people
Cultural activities carried out by the congregation	cultural integration	Build a cultural identity
Gamelan training, cultural festivals, cultural worship, Javanese language training, cultural workshop.	Increase the value of arts, language skills, cultural knowledge, beliefs, laws and norms.	Become a medium for educational and cultural inheritance

Through the application of the Williams socio-cultural theory mentioned above, the researcher finds a new theoretical concept, developed from the Williams theory, which can be explained as follows: (1) Cultural activities carried out systematically, continuously and sustainably will increase knowledge and skills and produce a

cultural paradigm. Cultural activities in the context of this research are the application of gamelan in the sphere of worship and other activities in society. Activities that involve the togetherness of this team are able to encourage the development of social values among members, loyalty or a sense of belonging to culture.

(2) The cultural paradigm is capable of shaping cultural behavior in the form of cultural awareness. Cultural paradigm also influences a person in making decisions in his life. This paradigm also produces strong beliefs that will help shape the principles in a person's life.

(3) This cultural awareness is able to encourage cultural inheritance and the values of life contained therein. This third stage becomes very important in the context of this research, especially in realizing the ideals of the church which wants to have a Christian congregation that still adheres to its noble culture as Javanese.. That is, being a Christian does not forget his identity, he does not only understand or understand the culture, but also lives in it as a true Javanese who adheres to the Christian faith.

5 CONCLUSION

From this research, it can be concluded that Javanese culture is a social and cultural identity for the members of the GKJ Gondokusuman congregation, therefore the church deserves to use these cultural elements to develop their worship. The use of Javanese gamelan has become a medium for the church to plant spiritual and educational values, as well as a new force in the inheritance of noble cultural values. The practice of Javanese gamelan in the context of GKJ Gondokusuman is able to encourage the practice of religious life in the congregation, and increase the value of appreciation for their own culture. Therefore, it can be said that the application of the gamelan has become a new dynamic force for the Gondokusuman church in fostering congregations to become religious but also cultured people.

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