

The coherence between Javanese Gamelan (Traditional Instrument) and Classical Javanese Dance

La coherencia entre el Gamelán Javanés (Instrumento Tradicional) y la Danza Clásica de Java

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Abstract. Gamelan as the traditional instrument of the Javanese people has an important function in the existence of Javanese dance, especially classical dance. It is called classical because it was born and developed within the Kingdom, while those born outside the Kraton (Javanese court), are called Folk Dance. Gamelan consists of two devices (laras), namely 1) slendro and 2) pelog. Both have their own characteristics. For example, from the number of blades, also the sound products. Javanese people have cultural results of art creations that are commonly referred to as *adi luhung*, including gamelan, and dance. The coherence between gamelan and dance is very strong, to the level of naming the dance, following the name of the *gêndhing* in its Karawitan. Karawitan is a combination of beating gamelan with *gêndhing*, or melody, or even up to the notation. Examples of strong coherence in Javanese Classical Dance, such as: 1) Srimpi Anglirmêndhung Dance, the accompaniment is *Gêndhing Srimpi Anglirmêndhung*, *Kêthuk Kalih Kêrep*, *Minggah Kêtawang Gêndhing Kêmenak*, *Suwuk*, *Buka Sri Narendra*, *Dhawah Kêtawang Langên-gita*, *Pelag Pathêt Barang*, 2) *Bêdhaya Endhol-Endhol* Dance by *Endhol-endhol gêndhing*, 3) *Golek Asmaradana* Dance by *Asmaradana gêndhing*.

Keywords: coherence, traditional instruments, Javanese gamelan, Javanese dance, classical

Resumen. El gamelán, como instrumento tradicional del pueblo javanés, tiene una función importante en la existencia de la danza javanesa, especialmente en la danza clásica. Se le llama clásica porque nació y se desarrolló dentro del Reino, mientras que las danzas nacidas fuera del Kraton (la corte javanesa) se llaman Danza Popular. El gamelán consiste en dos escalas (laras): 1) slendro y 2) pelog. Ambas tienen sus propias características, como el número de teclas y el sonido que producen. El pueblo javanés ha creado obras de arte que son consideradas *adi luhung*, o sea, de gran valor cultural, incluyendo el gamelán y la danza. La coherencia entre el gamelán y la danza es muy fuerte, hasta el punto de nombrar a las danzas siguiendo el nombre del *gêndhing* en su Karawitan. El Karawitan es una combinación de tocar el gamelán con *gêndhing*, o melodía, o incluso la notación. Ejemplos de esta fuerte coherencia en la Danza Clásica Javanesa incluyen: 1) la Danza Srimpi Anglirmêndhung, cuyo acompañamiento es el *Gêndhing Srimpi Anglirmêndhung*, *Kêthuk Kalih Kêrep*, *Minggah Kêtawang Gêndhing Kêmenak*, *Suwuk*, *Buka Sri Narendra*, *Dhawah Kêtawang Langên-gita*, *Pelag Pathêt Barang*, 2) la Danza *Bêdhaya Endhol-Endhol* con el *gêndhing Endhol-endhol*, y 3) la Danza *Golek Asmaradana* con el *gêndhing Asmaradana*.

Palabras clave: coherencia, instrumentos tradicionales, gamelán javanés, danza javanesa, clásica

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Introduction

The Indonesian archipelago is a vast country that stretches from Sabang to Marauke and consists of many islands. One of the largest and most diverse countries in the world is Indonesia (Nofrizal et al., 2024). Indonesia is rich in cultures, there is even a term, namely national culture which is a culture that arises as a cultivation effort of the entire Indonesian people. Traditional music has been around since ancient times, and is usually part of local culture, including rules that are more flexible and can vary from one place to another (Budiman et al., 2024). It is an old and original culture that is found at the peaks of culture in regions throughout Indonesia, counted as the culture of the nation. One example is local art, which needs to be developed to enrich the local art treasury, which in turn becomes a national cultural treasure as one of the elements of national identity and personality.

Javanese gamelan is a work of art that is *adi luhung* (*superb*), has a very high value and has a wide range of functions. One of its functions is as a dance accompaniment. Dance accompaniment is to be together displaying a harmonious and beautiful presentation. In fact, the definition of dance says that dance is an expression of the human soul that is expressed through rhythmic and beautiful movements. Rhythm is closely related to accompany music.

Literature Review

Music

Music is a form of art expressed through sound, created in the form of songs or musical compositions that convey the thoughts and feelings of its creator through musical elements such as rhythm, melody, harmony, song structure, and expression as a cohesive whole. Music is an art form that organizes various sounds into patterns that humans can understand and appreciate. It is both a science and an art of rhythmically combining tones, both vocal and instrumental, including melody and harmony, as a means of expressing whatever one wishes to convey, especially emotional aspects (Khoiriyah & Sinaga, 2017).

Today, music has also become a fundamental need for people. For music creators, it becomes an outpouring of their soul and emotions, where their feelings can be communicated. For music listeners, hearing music that aligns with their mood can ideally lead to a feeling of relaxation and upliftment. Since ancient times, music—which is a combination of rhythm, harmony, and melody—has been believed to have a therapeutic effect. Music therapy is a specialized skill that involves the use of music and its elements by a therapist to enhance, maintain, and restore physical, mental, emotional, and spiritual health. Music therapy is a multidisciplinary process that therapists must master, but its essential foundation is music itself. A therapist is required to be proficient in at least one primary

instrument and one additional instrument of choice (Khoiriyah & Sinaga, 2017).

Through structured sounds, music can evoke human responses and serve as a means of communication with individuals or communities. William Christ and Rochard Delone explain that music is a sequence of expressive sounds composed with the intent to elicit a human response. These expressive sounds encompass a spectrum of tonal possibilities, including noise and its combinations with silence. In other words, music is a medium that can communicate something to the listener (Yuniar et al., 2022).

The main source of power of a piece of music has to do with the iconicity or “naturalness” of a coherent system that provides information about the music itself (Becker & Becker, 1981). Gamelan is a series of ensembles consisting of several musical instruments. The largest type of ensemble is gamelan in Central Java. Its important function is to accompany dance, theater, and ceremonial events such as weddings, both during rituals and receptions (Walton, 2007).

Dance

In Indonesia, public interest in dance is quite significant, as seen in the increasing emergence of new dance works in recent times. Dance is an art form closely linked to various aspects of human life. Nearly every event related to human needs, such as social, cultural, and economic activities, often involves the presence of dance, whether as a performance or entertainment. From the perspective of type and function, dance can be classified into several groups based on its origin, region, or unique characteristics. There are various opinions regarding this matter (EW, 2001).

Dance is an art form that forms an integral part of human culture, characterized by body movements that serve as a medium to express emotions like happiness, sadness, joy, anger, and more. Experts define dance in various ways: Pangeran Soeyodiningrat sees it as the movement of the whole body accompanied by sounds (such as gamelan), structured by song rhythms (gending), with facial expressions and movements aligned to the dance’s meaning; Corrie Hartong describes it as rhythmic body movement within space; and Drs. Soedarsono defines it as an expression of the human soul manifested through beautiful, rhythmic movement (Pratiwi et al., 2020).

The art of dance has an important role in the life of the Javanese people, as evidenced by the reliefs of temples and through descriptions in literature in the 5th or 6th century. Dancing is generally performed as ceremonial activities and festivals to celebrate an event attended by important people from a community. As of now, dance is still performed in all parts of Java, both in villages and in cities. Everyone has their own dance style. According to Mangkunegara VII, Javanese dance can be classified as an elite or a polished art form (it can be said to be extraordinary) and suitable for the character and climate of Java. Javanese people dance for pleasure and education (Brakel-Papenhuyzen, 1995).

Music / Dance Accompaniment

According to Jazuli (2008), music and dance cannot be separated from each other. Both come from the same source, namely the impulse or instinct of understanding different types of roles or rhythms. Initially, humans used their voices with shouts, screams and cries to express their feelings, such as joy, fear, emotion, anger and so on. The existence of music in dance has three roles, which are closely related to the human body and personality, namely melody, rhythm and dramatic.

According to Hidajat (2011) music is an important part of a dance choreography. Dance accompaniment is a piece of music in the form of instrumental music, vocal music and mixed music that is used to accompany the movement in the dance and support the message or expression that the dancer wants to convey.

According to Merriam (1964) there are 10 important functions of ethnic music, among them are; (1) emotional expression; (2) aesthetic enjoyment; (3) entertainment; (4) communication; (5) symbolic representation; (6) physical reactions; (7) strengthening adjustment to social norms; (8) the ratification of social institutions and religious rituals; (9) contribution to cultural preservation and stability; and (10) contributions to social integrity (Rustiyanti, 2014: 154). Basically, music in a dance performance according to Sugiyanto (2023) has 3 main functions, namely; (1) as a dance accompaniment; (2) the setting of the atmosphere; and (3) the illustration or introduction of the dance.

Music as an accompaniment to the dance is used to accompany a movement without paying attention to the content of the dance. Music as an atmosphere maker means that accompaniment is used as an atmosphere shaper such as tension, sadness, anger, joy and so on. Music as an illustration only exists when needed, for example accompanying dance movements coupled with theatrical movements.

According to Sugiyanto (2023), dance accompaniment is divided into two types, namely internal accompaniment and external accompaniment. Internal accompaniment is an accompaniment that originates from the dancer's body due to the dancer's movements themselves. Internal accompaniment can come from applause, foot stomping, hands patting the thighs, as well as the screams or sounds of the dancer himself. Examples of dances in Indonesia that use internal accompaniment are the Saman Dance and the Kecak Dance.

External accompaniment is an accompaniment that comes from outside the dancer's body, either in the form of singing or musical accompaniment. External accompaniment can be obtained from the sound of the traditional musical instrument of the dance area from which it originates. For example, the sound of gamelan for Javanese local dance, angklung for West Java, and Talempung for Minangkabau. Examples of dances that use external accompaniment are Gambyong Dance, Pendhet Dance and Jaipong Dance.

Research Method

The descriptive qualitative research method was adopted for this study because of its emphasis on analyzing and evaluating the deeper connotative connotations of the

sorrow shown in selected English song lyrics. The qualitative research approach, as described by Lexi (1989), is responsible for generating descriptive data, which is typically expressed through written or spoken words. This strategy aims to unearth qualitative insights that cannot be gained using statistical procedures or other quantitative methods. The qualitative approach is anticipated to provide in-depth descriptions of speech, written content, and behaviors observed within people, groups, communities, or organizations (Basrowi & Suwandi, 2008).

In the course of this research, a literature and documentary review was conducted. Literature, documents, photographs, and videos were used to compile the data. A descriptive and qualitative method was utilized for the analysis. A comparison was made between the content of the document and the concepts that were communicated through dance and music, as depicted in the literature and visual materials. This was done to confirm that the content was valid.

Results

Classical Dance and Its Musical Accompaniment

Bêdhaya Dance

According to Yosodipuro from the Javanese Cultural Encyclopedia, Bêdhaya is a type of classical dance of the Surakarta Palace created by Sri Susuhunan Paku Buwana IX with the accompaniment of gëndhing Kaduk Manis followed by Kêtawang Dhêndha Gêdhe laras pelog panthêt ênêm.

The Javanese language lacks a universal term for “dance,” the historical connections among various Javanese court performances are remarkably intricate. The assignment of a legendary history that aligns with contemporary ideological objectives presents an additional layer of complexity. A complex array of references and sources supports the origins and antecedents of the court's performances. The term “Bêdhaya” can denote the female dancers, the genre of dance, and particular dances that fall within this genre. The Bêdhaya dance is traditionally performed at the royal courts of Yogyakarta and Surakarta, typically involving nine dancers. However, a variation of the Bêdhaya dance is executed at Mangkunêgaran, the junior court of Surakarta, which necessitates only seven dancers. Specifically, Bêdhaya Sêmang was executed in the court of Yogyakarta. Srimpi represents a more modest variant of women's court performance, performed by four women. Establishing “women's dance” in the senior courts has adhered to a pattern reminiscent of the mythologizing process of creating heirlooms (Hughes-Freeland, 2006).

As previously mentioned, the Bêdhaya tradition is attributed to Sultan Agung in the seventeenth-century kingdom of Mataram; however, when evaluated through Western standards of historicity, Sultan Agung emerges as a semi-mythical figure. It is thought that he entered into marriage with the Queen of the South Sea, a goddess, residing together at the ocean's depths, and it is claimed that she served as the inspiration for the Bêdhaya Sêmang.¹⁹ The dance was executed in Yogyakarta to commemorate the birthdays

of both the sultan and the crown prince, continuing until the reign of Hamengkubuwana VII (1877–1921). Notably, it consistently took place at the center of the court in the Bangsal Kencana, the primary ceremonial hall of the sultan's palace, where the court heirlooms were kept. The performance was discontinued in 1914 due to several factors, including the apprehension surrounding the goddess. The Bêdhaya Kêtawang holds significant importance, performed each year in the palace of Surakarta to commemorate the anniversary of the ruler's accession (Hughes-Freeland, 2006).



Figure 1. Illustration of Bêdhaya Dance (cited from Javanese Cultural Encyclopedia)

Srimpi Dance

In Javanese tradition, the term gëndhing for dance music is frequently called bêksan. The naming system for bêdhâyâ and srimpi dances reflects their status as a noble heritage. In both dance genres, the primary figure's name serves as a key reference in determining the title. For instance, the primary segment of the Bêdhâyâ Durâdasih dance incorporates Gëndhing Durâdasih, while the Bêdhâyâ Pangkur dance features Gëndhing Pangkur. Similarly, the Bêdhâyâ Sinâm dance utilizes Gëndhing Sinâm, and the Bêdhâyâ Gândâkusumâ dance employs Gëndhing Gândâkusumâ. The Srimpi Lâbâng dance makes use of Gëndhing Lâbâng, whereas the Srimpi Tamèng Gitâ dance includes Gëndhing Tamèng Gitâ. Additionally, the Srimpi Sangupati dance relies on Gëndhing Sangupati, the Srimpi Anglirmêndhung dance adopts Gëndhing Anglirmêndhung, and the Srimpi Pandhêlori dance applies Gëndhing Pandhêlori, among others. This indicates that dance music plays a crucial role in Javanese dance (Sriyadi, 2023).

The various Srimpi dances are in accordance with the rhythm of the gëndhing that accompanies them, including: (1) Gambir Sawit, (2) Srimpin Glondhong Pring, (3) Srimpi Lagu Dhempel, (4) Srimpi Layu-layu, (5) Srimpi Ludira Madu, (6) Srimpi Mèrak Kêsampir, (7) Srimpi Muncar, (8) Srimpi Pandhe Lori, (9) Srimpi Sibra Mangsah, and (10) Srimpi Tameng Gita.



Figure 2. Illustration of Srimpi Dance (cited from Javanese Cultural Encyclopedia)

Bêdhaya Anglirmêndhung Dance

The dance is accompanied by *Gêndhing Srimpi Anglir Mêndhung*, *Kêthuk Kalih Kêrep*, *Minggah Kêtawang Gêndhing Kêmanak*, *Suwuk*, *Buka Sri Narendra*, *Dhawah Kêtawang Langêngita*, and *Pelog Pathêt Barang*. However, the *Srimpi* piece under analysis, “*Anglir Mêndhung*,” exhibits a similar characteristic. The tape recording shows that at specific intervals—typically during prolonged, sustained notes—the singers subtly lower these notes by a semitone through a nearly imperceptible glissando. This feature is reflected in the transcription by replacing the final part of the note with its neighboring lower semitone, indicated by a wave line, a slur, and the term *glissando*. In some instances, the semitone drop appears not as a smooth, gradual glissando but as a distinct leap, following a brief pause between two words. This pause is marked only by the sharp tones of the colotomic and agogic instruments, allowing enough time for the listener to lose track of the pitch from the previous phrase (Heins, 1967).



Figure 3. Illustration of Anglirmêndhung Dance (cited from Javanese Cultural Encyclopedia)

Discussion

Gamelan

Gamelan is a Javanese instrumental music that was created in the 1700s. Originally, gamelan was only located or

owned by the palace or the Kingdom. But in later developments, the community can also have it. Gamelan consists of bonang, gong, slenthem, saron, peking, kendhang, kempul, and ketap-kenong.

The Kraton or Kingdom even has a *panjeran gamelan* (a fixed place), a set of gamelans that cannot be moved. This gamelan usually functions as a palace or duchy heirloom and is only played at important moments. Examples of *panjeran gamelan* include: 1) *Kiai Udan Asih Udan Arum* (located in Pura Mangkunegaran), 2) *Kiai Kanyut Mesem* (located in Pura Mangkunegaran), 3) *Kiai Udan Arum* (located in Surakarta District), 4) *Kiai Jati Ngarang* (located in Surakarta District), and 5) *Kiai Kaduk Manis* (Surakarta District).



Figure 4. Illustration of Gamelan (Cited from Jawa Post)

The existence of the Kasunanan Surakarta (Surakarta Palace) as one of the centers of Javanese culture places wayang as a conceptual basis to build the legitimacy of power, even the king is the incarnation of the god Vishnu. The art in the palace tends to be returned to moral ethics and the example of wayang (puppet figures), so it is not surprising that the *bêdhaya* dance comes from Suralaya, which is the place where the gods are enthroned. As mentioned in and *Wedhapradangga*, that in 256 AD in the year of *Suryasangkala* or in the year 264 of the year of *cangdrasangkala*, 7 angels danced while circling the Suralaya Ocean, namely dancing *bêdhaya* accompanied by the *Lokananta gamelan* (*gêndhing kemanak*) accompanied by *kidung*, *sekar*, or *sekar ageng*. This is the beginning in the land of Java where there is *bêdhaya*. *Bêdhaya* and wayang are forms of Javanese folk art that become the legality of Javanese court art.

For some Javanese, puppet performances or wayang are suspected to contain sacred symbols, but in general, Javanese people consider puppetry as an expression of art only, and even many of them are not interested in watching it. The art of dance that lives in the Central Java palace, which in various aspects is very closely related to puppetry. This shows that wayang is the normative basis of the aesthetics of traditional Javanese dance art, in addition to the aesthetics of *bêdhaya* and *srimpi*. Therefore, the symbols inherent in traditional Javanese dance seem to be oriented to the aesthetic values of wayang, *bêdhaya* and *srimpi*. Likewise, to see the symbols in S. Ngaliman's dance works, they must be returned to the aesthetic norms of wayang, *bêdhaya* and *srimpi*. (Supriyadi, et al. 2023).

Gamelan Kyai Kaduk Manis

According to Koesraspiah from the Javanese Cultural Encyclopedia, Kyai Kaduk Manis is a set of pelog barrel gamelan belonging to the Surakarta Palace by Ingkang Sinuhun Kanjeng Sunan Paku Buwana IX in Surakarta in 1808. This gamelan consists of: gènder agèng, gènder pènèrus, rêbab, bonang agèng, bonang pènèrus, gambang slenmore, dèmung, saron barung, saron pènèrus, kenong, kempul, kèthuk kèmpyang, kèthuk kenong, fluent, kècêr, kendhang, and a big gong called Kyai Kombang. The function of gamelan is used as an accompaniment for: (1) the practice of bêdhaya, srimpi, wiring, and other dances, (2) in entertaining guests, and (3) the purpose of klènengan.

Classical Dance and Its Musical Accompaniment

Bêdhaya Dance

According to Yosodipuro from the Javanese Cultural Encyclopedia, bêdhaya is a type of classical dance of the Surakarta Palace created by Sri Susuhunan Paku Buwana IX with the accompaniment of gèndhing Kaduk Manis followed by Kêtawang Dhèndha Gèdhe laras pelog panthèt ênêm. The verse in the gèndhing symbolizes that people are always sweet, virtuous and have a high moral order. The number of dancers is nine girls. Clothes which used are from batik fabric, twin dodots, ukèl agèng bangun tulak buns, and comb duvets.

Srimpi Dance

Subalidinata (1999) said that srimpi is a type of dance in which all dancers are young women and are in pairs. The various Srimpi dances according to the rhythm of the gèndhing that accompanies them, among them are: (1) Gambir Sawit, (2) Srimpin Glondhong Pring, (3) Srimpi Lagu Dhempel, (4) Srimpi Layu-layu, (5) Srimpi Ludira Madu, (6) Srimpi Mèrak Kèsimpir, (7) Srimpi Muncar, (8) Srimpi Pandhe Lori, (9) Srimpi Sigra Mangsah, and (10) Srimpi Tameng Gita.

Bêdhaya Anglirmèndhung Dance

Bambang Indrianto, in Javanese Cultural Encyclopedia, said that according to the belief of the Surakarta Hadiningrat version of the palace, this dance was the creation of Kangjeng Panembahan Senapati and Kangjeng Ratu Kidul (Kangjeng Ratu Kencana Sari). This assumption is sourced from the Surakarta Hadiningrat palace. The srimpi dance is as a gift for the establishment of the capital of Mataram after Pleret moved.

The number of bêdhaya dancers is adjusted to Bêdhaya Kasapta in the time of Kahendran. This means that seven teenage female dancers are around 18 years old and above (bibar pinjung). Since Sultan Agung Prabu Hanyakrakusuma to Paku Buwana III, this has never been held. In the era of Susuhunan Paku Buwana IV in Surakarta began to be reminded of the sacred power of Bêdhaya Srimpi Anglirmèndhung. So in the performance of the Anglirmèndhung bêdhaya, all offerings and some taboos should not be forgotten, for the sake of safety. During the time of Susuhunan

Paku Buwana V, the number of dancers was changed from seven to four teenage female dancers, again for the sake of safety. It was only held once, complete with all offerings. During the time of Paku Buwan VI and VII, the srimpi was never held. It was only after the era of Paku Buwana VIII that the number of srimpi dancers was returned to seven. But starting from Paku Buwana IX, the number of dancers was set at four again, with the note that it will only be performed when needed, according to the 'whisper of the heart' (osiking sasmita). Thus, Srimpi Anglirmèndhung for the Surakarta Palace was only held as a 'suggestion booster'. Things that can be known in this dance include: the sound of the sentence in the 'sentence' which is reminiscent of the procedures and purposes of a king. The offerings and smoke (kuksing) of incense cannot be ignored. Meanwhile, the names of gèndhing as accompaniments are: Gèndhing Srimpi Anglir Mèndhung, Kèthuk Kalih Kèrep, Minggah Kêtawang Gèndhing Kêmanak, Suwuk, Buka Sri Narendra, Dhawah Kêtawang Langèn-gita, Pelog Pathèt Barang.

Anila Prahasta Dance

This type of dance is a classical dance of the palace that depicts the battle of Anila against Prahasta. The source of the story is taken from Ramayana. In the war, Prahasta (Patih Alengka) was defeated by Anila (the commander of the monkey army who helped Prabu Ramawijaya) using a weapon in the form of a stone. It turned out that the stone was the incarnation of Dewi Indradi (Sugriwa and Subali's mother), two monkeys who helped Prabu Ramawijaya who received a curse from her husband. With the stone being struck, he became Goddess Indradi again. This dance uses Javanese gamelan complete with gèndhing Moncer, Slepegan, and Sampak Laras Slendro.

Golek Asmaradana Dance

This dance is a classic dance from the Yogyakarta Palace. It is called Golek Asmaradana because it is accompanied by Gèndhing Asmaradana. The number of dancers is one person or the single dance, but it can be danced by several women or girl dancers. This dance depicts youthful activities, such as decorating, combing hair, dressing, and so on. This dance was first performed during the marriage ceremony of KGPH Kusumayuda, one of the sons of Sri Paduka Susuhunan Paku Buwana X with Gusti Kanjeng Ratu Angger in 1910.

Folk Dance

Traditional dance is a dance that is born, grows and develops in a society which is then passed down or inherited continuously from generations to generations. In other words, as long as the dance is still appropriate and recognized by the supporting community, it is the traditional dance (Jazuli, 2008: 71). Traditional dances can be divided into three, namely classical dance, folk dance and creative dance.

Most folk dances do not use complete gamelan but using internal accompaniment with the dancer's vocals. Some use

terbang, jedhor, genjring, kecer. Example of the Angguk Dance. These types of traditional arts, some are in Garongan village, Kulon Progo, Yogyakarta. The number of dancers is 16 men. They dance with a neck movement nodding. The dancers do not wear makeup, the outfit consists of black shorts, a black beskap shirt, and a fur pet hat. The instruments consist of: jedhor, terbang, genjring, kecer and kendang. The performance is held indoors for 8 hours. The performance time can be at midday or night. The theme of the story is taken from Serat Ambya.

The following are pictures of the traditional bedhug or jedhor instrument:



Figure 5. Bedhug



Figure 9. Terbang

Conclusion

This research highlights the significance of classical Javanese dances, particularly Bêdhaya and Srimpi, and the essential role of gamelan music in accompanying these performances. Bêdhaya, a dance originating from the Surakarta palace, holds great cultural value and moral symbolism, accompanied by the sacred *gendhing* (musical compositions) that reflect virtuous ideals. The number of dancers varies depending on the region, with nine dancers in Yogyakarta and seven in Mangkunegaran, signifying different historical and cultural practices. Alongside Bêdhaya, Srimpi, another important court dance, is closely linked to specific *gendhing* compositions that align with the dance's rhythm and structure. Both forms represent the refined traditions of female court dance in Java.

The research also delves into the complex origins of these dances, which are deeply intertwined with mythology and royal cosmology. The legend of the Bêdhaya Semang, inspired by the Queen of the South Sea, reflects the mystical relationship between the Javanese royal court and supernatural forces. Gamelan music plays a vital role in these performances, not merely as musical accompaniment but also as part of the sacred heritage of the palace. Certain gamelan sets, such as Kyai Kaduk Manis, are considered heirlooms and are only played during significant ceremonial events.

Furthermore, the research highlights the symbolic influence of *wayang* (shadow puppetry) in shaping the aesthetics of classical Javanese dance. The values and norms derived from *wayang* have deeply influenced the traditional dance styles, contributing to the spiritual and ethical dimensions of Bêdhaya and Srimpi performances. In essence, this intricate relationship between dance, music, mythology, and palace culture underscores the deep-seated connection between Javanese art and the philosophical, ethical, and spiritual values of the royal courts.

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