

## **CHAPTER II**

### **THE DEVELOPMENT OF CULTURE IN SPECIAL REGION OF YOGYAKARTA**

This chapter will discuss about the general condition of the Yogyakarta Special Region covering history, geography, nature, population, economy, governance system and discuss about the culture of Yogyakarta.

#### **A. General Conditions of Special Region of Yogyakarta**

##### **1. History of Yogyakarta**

Yogyakarta Special Region is one of the oldest provinces in Indonesia established on March 4, 1950. Before the integration of Yogyakarta, it was one of the areas that had its government which consist of the Ngayogyakarta Hadinigrat and Pakualaman Kadipaten. The Sultanate of Yogyakarta founded by Prince Mangkubumi or better known as Sultan Hamengku Buwono I in 1755. At that time prince Mangkubumi fight for the sovereignty of the Mataram Kingdom from Dutch influence. Therefore, on February 13, 1755, Prince Mangkubumi signed the Giyanti agreement in which its used as the starting point for the formation of the Sultanate of Yogyakarta. Whereas for the Pakualaman Duchy was founded by Prince Notokusumo who was usually called Adipati Paku Alam I in 1813 (Rachman, 2014).

Since the Giyanti agreement, Sultan Hamengku Buwana I announced the establishment of Ngayogyakarta Hadinigrat Sultanate (Yogyakarta Special Region) with Ngayogyakarta (Yogyakarta) as its capital city and also announced that Yogyakarta is half of the Mataram kingdom on March 13th, 1755. This proclamation was carried out in Pesanggrahan Ambarketawang and was known as the Hadeging Nagari Dalem Sultanate of Mataram - Ngayogyakarta. After the announcement, Sri Sultan Hamengku Buwana I ordered the construction of the Ngayogyakarta Palace, precisely in Pacethokan Village on October 9th, 1755. Several supporting facilities to

accommodate the government's activity such as politic, social movements, culture, economic, and residents began constructed at that time. Therefore, on October 7th, 1756, Sultan Hamengku Buwana and his family moved from Pesanggrahan Ambarketawang to Yogyakarta Palace. This moment later use to decide the anniversary of Yogyakarta to be October 7th, 2009 and strengthened by the Regional Regulation of Yogyakarta City No. 6 of 2004 (Rachman, 2014).

## **2. Geographic of Yogyakarta**

Special Region of Yogyakarta located between 110°24'19 " - 110°28'53" East Longitude and 07°15'24 " - 07°49'26" South Latitude in the southern part of Java Island. Yogyakarta bordered by the Indian Ocean in the south, while in the other part bordered by the Central Java Province such as Wonogiri Regency in the southeast, Klaten Regency on the East Sea, Magelang Regency in the Northwest, and Purworejo Regency in the West. Based on the territory administrative division, the Special Region of Yogyakarta divided into four districts such as Sleman, Bantul, Kulon Progo, Gunung Kidul and Yogyakarta as the capital city (Ditjen Bina Administrasi Kewilayahan Kemendagri, 2018).

## **3. Population of Yogyakarta**

The population growth of the Special Region of Yogyakarta generally influenced by three things: birth, death, and migration. Where according to the Population Census conducted by the Central Bureau of Statistics, population growth has increased from 3.679.176 people in 2015 to 3.720.912 people in 2016) (Badan Pusat Statistik, 2018). However, the population of Yogyakarta Special Region has decreased by 132,991 people from 3,720,912 people in 2016 to 3,587,921 people in 2017 (Biro Tata Pemerintahan Setda DIY, 2017).

#### **4. The Economic of Yogyakarta**

Based on the population of the Special Region of Yogyakarta, it has several sectors of the economy, including investment such as industry, trade, cooperatives, and Small Medium Enterprises agriculture, food security, forestry and plantation, fisheries and marine, energy and mineral resources, and also tourism (Berita Yogyakarta, 2016).

#### **5. Politics and Government of Yogyakarta**

Yogyakarta Special Government is a unification of the Yogyakarta Sultanate and the Pakualaman Kadipaten Government. Therefore, Yogyakarta Special Government has a healthy relationship with Yogyakarta Palace and Pakualaman. Lots of local civil servants also become Abdidalem (court man, people who devote themselves to the palace and the king with all the rules) for the Palace and Paku Alaman. Nevertheless, the mechanism of recruitment of local public servant candidates is still carried out following the applicable law enforcement mechanism (Badan Pemeriksa Keuangan, 2013). Regarding the position filling of Governor and Deputy Governor of Yogyakarta Special Region which determines through the process of Law Privileges stipulation, it can conclude that the right to become Governor and the Deputy Governor of Yogyakarta Special Region is Sultan Hamengku Buwono and Adipati Paku Alam (Tanjung, 2015, p. 5)

#### **B. The Culture of Yogyakarta**

In addition to the government, another unusual thing of Special Region of Yogyakarta that should not ignore from public discourse is the cultural aspect. Where three main elements are relevant in the meaning of the privileges of Yogyakarta, such as the palace which functioned as a customary institution that describes Court Culture. The second is the element of transformation of the values of modernity through

education and the third is the Sultan's function as a cosmological mediator between the missions of the Islamic Kingdom with the reality of a plural society (Tanjung, 2015, p. 6). In this case, the Special Region of Yogyakarta is one of the areas that known as a city of culture because this area still holds firmly to customs and art. People still often held various events including arts in the form of dance, music, performances and traditional ceremonies to remember their ancestors. (Yogya Lagi, 2015).

**1) Dance Arts**

In the art of dance, there are several forms of Yogyakarta traditional dances such as *Angguk* Dance. In this dance, the dancers are usually accompanied by folk poetry with various stories about human life. There is also *Golek Menak* Dance in which *wayang* performances inspire it. Sultan Hamengku Buwono IX created this *Golek Menak* dance in 1941.

**2) Performing Arts**

Ramayana Ballet is a top-rated performing show in Yogyakarta. This performance held in Prambanan Temple with four episodes in appearance. The performances generally tell about the resistance between two senses; those are Sri Rama's goodness against the evil Rahwana. Besides the Ramayana Ballet, the Javanese *wayang* show is also Yogyakarta's performing arts. In this show, it tells stories with a Javanese society's philosophy of life about heroism, previous kings or Javanese mythology. In every performance, *wayang* art always led by a *Dalang* who understand the plot in puppet.

**3) Traditional Event**

Yogyakarta Special Region is one of the regions that have various conventional events such as *Sekaten* ceremony and festival. This event is a Javanese event to celebrate the birthday of Prophet Muhammad SAW. It is then continued by *Grebeg Maulud* ceremony that becomes the culmination of the birthday ceremony

which held on 12 *maulud*<sup>1</sup>. In this ceremony, bringing mountains to the Great Mosque and distributing it to the community right after praying is the climax of the show. *Gunungan* is one of the offerings at *Grebeg* ceremony. It made of various kinds of foods such as vegetables, fruits, cakes, coned shape rice (*tumpeng*) and so on. The material has been purified and given a mantra, so it is considered to contain magical powers and capable of resisting reinforcements. Then this *Gunungan* will be planted in the agricultural area to make it fertile. Besides that, there is also a beach port ceremony that aims for the Queen of the South Sea (*Ratu Kidul*). This ceremony was done by offering clothes, makeup, and flowers for the Queen for the welfare. In this event, various used clothes, pieces of nails and hair pieces of the Sultan also planted in *Sengker* (an area in Parangkusumo Beach) (Rudiantoro, 2012).

Another traditional ceremony is *Siraman Pusaka* ceremony. This service is performed every Tuesday or Friday (Jum'at Kliwon) in the night of *Satu Sura* (the first day of the Javanese calendar year in the month of Sura). The palace held this event to clean keratin's sacred objects and chariots of the castle. While on the night of Friday or Tuesday there is an *Enceh* ceremony, a traditional ceremony to clean the barrels in the kings' graves in Imogiri area. Another Yogyakarta traditional ceremonies else such as *Bekakak* Ceremony, *Tumplak Wajik* Ceremony, *Tunggul Wulung* Ceremony, *Saparan Wonolel* Ceremony and *Cupu Panjalo* Ceremony (Yogya Lagi, 2015).

#### 4) Music Arts

Special Region of Yogyakarta has some traditional music instrument such as *Krumpyung* which usually found in Kulon Progo and made of bamboo. Besides

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<sup>1</sup> Maulud is a celebration for Muslims to commemorate the birth of the Prophet Muhammad.

*Krumpyung* there is also a Gamelan which became one of the classic musical instruments of Yogyakarta. Gamelan is one of ensemble music that usually feature *metallophone*, *gambang*, *gendang*, and gong. Not only the beautiful sounds, but it also has some values contained such as the aesthetic, historical, cultural, spiritual/religious, democratic, social, philosophical and the psychological values (Latifiarni, 2018).

## C. Gamelan

### 1. The history of gamelan

Gamelan is a set of musical instruments that usually consists of *metallophone*, *gambang*, *gendang*, and gong. The term gamelan refers to the unification of the whole instruments mentioned above and harmonized together. The word gamelan comes from the Javanese language, '*gamel*,' in which it means to hit or beat as how the gamelan designation to use. The gamelan orchestra mostly found in Indonesia, precisely in the island of Java, Madura, Bali, and Lombok with various types of size and shape. At the beginning of its formation, gamelan has formerly known by the term of 'gong'; however, it is considered more synonymous with gamelan (Sundari, 2017).

The emergence of gamelan was preceded by a Hindu-Buddhist culture that dominated Indonesia at the beginning of the historical recording period. In Javanese mythology, gamelan first created by Sang Hyang Guru in Saka era. Sang Hyang Guru is a god who controls the entire Java Island, from his palace in Mahendra Mountain, Medangkamulan (nowadays known as Mount Lawu). The gamelan was first created to summon the gods. To create a more specific message, Sang Hyang created two gongs that eventually formed a set of gamelans (Sundari, 2017).

In the Majapahit era, the gamelan had an excellent development to reach the current shape and spread in several areas such as Bali and Sunda. The authentic evidence of the existence of the gamelan first discovered in Borobudur temple, Magelang, Central Java that has

existed since the eighth century. On the relief is seen some equipment such as bamboo flute, bells, *kendang*, lute, swished and plucked stringed music, as well as a little picture of the elements of metal music instruments. Then the gamelan began to grow and used to accompany the *wayang* performance and some dances until finally stand as the music itself and equipped with the voice of the *Sinden* (Sundari, 2017).

Gamelan always experiences the development in history, either as a tool of a ceremony, mediation of *da'wah* or arts. During the Hindu-Buddhist era, the gamelan game begins with a key on the Gong game as its interior art and is accompanied by a *slendro* tone to ensure an atmosphere. Besides that, gamelan often uses for a religious sacral ceremony. (Prasetyo, 2012, p. 11).

## **2. Various kinds of gamelan instruments**

Gamelan is a set of musical instruments with pentatonic tones, made from bamboo, metal, and wood. It uses four tuning systems such as *Slendro*, *Pelog*, *Degung* (especially the Sudanese area) and *Madenda* is a kind of adjustment that recognized as diatonic, just like the original minor scale that widely used in Europe. So in this case, gamelan has some musical instrument like *Kendang*, *Bonang*, *Demung*, *Saron*, *Peking* (gamelan), *Lenong* and *Kethuk*, *Slenthem*, Gong, *Gambang*, *Rebab* (Iswantoro, 2018, pp. 7-8).

### **1) Kolintang**

*Kolintang* is a typical musical instrument of the Minahasa region in North Sulawesi which made from local wood. It is light but also sturdy like the egg at the same time and has parallel fiber construction. The name *Kolintang* derived from the voice of the tong (low tone), ting (high notes) and pliers (normal tone) which means an invitation.

- 2) Flute  
The flute is one of the pentatonic gamelan that is usually made of wood or bamboo and played by blowing it. However, as the era keeps developing, the flute is also could be made of gold and silver or even both.
- 3) Kendang  
*Kendang* or drum is an instrument in gamelan which functions to set the rhythm. This instrument played by hand and without any other tools. Based on its forms, *Kendang* has several types such as *Ketipung* which is a small drum type, *Ciblon/Kebar* which is the medium drum, and *Kalih* which means heavy drums. Only professional gamelan players who can play it, since it follows the players' instinct. That is why the atmosphere of one drummer to another is entirely different.
- 4) Rebana/Tambourine  
*Rebana* is a round and flat drum. A circular frame of timber that latched, with one side to be pat on a goatskin. For the Malay peoples, *rebana* games are usually played to accompany traditional songs.
- 5) Gendang Karo  
*Gendang Karo* or drum five is the percussion instrument played by five musicians. *Gendang Karo* has consists of five tools those are *Sarune*, *Gendang Indung*, *Gendang Anak*, *Gong*, and *Penganak*.

### **3. The Hidden Values of the Gamelan**

Gamelan music is a mixture of diverse foreign art influences. Like the tone notes of China, the instruments of south-east Asia, the drums of the band and the music movement of India, bowed strings from the Middle East, and even the European military style is also commonly heard in traditional Javanese and Balinese music. The interaction of components of some melodies and instruments of this gamelan can unite some characters of



community and society. That happened because gamelan contains several values, such as (Latifiarni, 2018):

1) Aesthetic values

The complete set of gamelan music tools usually has around 72 tools and can be played by tambour with 10 or 15 singers. The composition of the gamelan consists of tools that made of metal and some other instruments such as *Kendang*, *Rebab*, *Gambang* and wire harpoon. All set of gamelans are beautiful works of fine art from Indonesian culture, and this beauty gives the feel of a unique vision with a mixture of spiritual nuance, ethnicity, religion, flexibility, and education.

2) History values

Based on history, the gamelan is an ensemble that has a long history. Where in its development, gamelan also experiences changes? Where usually these changes occur in the way of making with the development of quality. Formerly only the royal palace could have gamelan. However, for now, ordinary people can have gamelan.

3) Culture values

Gamelan is one of the cultural arts inherited by the predecessors who are still inherited and still occupied to this day. Where before the influence of Hindu, Javanese society has known ten skills such as puppet and gamelan.

4) Spiritual / Religious Values

Spiritual value is the highest value that is absolute because it comes from God. Where in this case, all things related to the mystical that exist in the gamelan such as making offerings before the staging, band the gamelan, bathing the gamelan in a time not only requires rationalization, but also the normalization of perception. Besides, there is a spiritual value because gamelan also used as a means of accompaniment ceremony. That happened because the gamelan can guide the minds

of the people while they are following the procession to be concentrated on holiness so now praying the mind focuses on the existence of God. Religious and spiritual values in gamelan also occur during the development of Islam in Java. That happened because at that time the gamelan is a means of acculturation between the values that contained in the message of culture with the amount of Islam. Where in this case the art that used as a medium for the transformation of religious values and practical understanding, for example in the poetry.

5) Democracy Values

The next value of the other gamelan will be related to the fourth precepts of Pancasila. Gong considers as the representatives of the leader in the democratic state. It plays a role in covering the great rhythm of music and gives balances after the rhythm of *Gending* analogous decorates the previous tune. Meanwhile, the other instruments represent the people.

6) Social Values

In gamelan's performance, it contains some social values since it provides the ability to attach the relations between gamelan players. Besides that, the cooperation and tolerances also fill in the togetherness of the players.

7) Philosophy Values

The philosophical values in gamelan are the value of harmony between human relations with the God.

8) Psychology Values

People who's in the music world usually grows a sense of solidarity, greetings, and polite. That's all because the soul of a person gets smoother like *Gendhing*. Through the music which played by gamelan, it can use as a purpose to cleanse and purify the heart that led to psychological healing. Dr. Masaru Emoto proves that:

“Music can affect water. The beautiful music will make the water form a beautiful hexagonal crystal. Understanding that both humans, animals, and plants contain water, then the sound of music will affect all the living things” (Latifiarni, 2018)

