

# KORESPONDENSI JURNAL Dr. Wadiyo, M.Si.

## 1. Initial correspondence (6 Juni 2020)

**WADIYO Unnes** <wadiyo@mail.unnes.ac.id>  
to stanislavtuxar  
Sat, Jun 6, 2020, 12:34 PM

Dear International Review of the Aesthetics and Sociology of Music,

I am Wadiyo from Universitas Negeri Semarang, Indonesia. I am writing to deliver a query regarding paper guidelines for journal submission since I am interested in submitting my paper into your journal.

I have tried to learn your website and it seems that I couldn't find the guidelines on the website. I really appreciate your assistance.

Thank you,  
Regards.

Dr. Wadiyo,  
Universitas Negeri Semarang, Indonesia.

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**Stanislaw Tuksar** <stanislavtuxar@gmail.com>  
to me  
Jun 7, 2020, 6:27 PM

Dear Colleague,

The instructions you need are published on the cover of each issue of the IRASM. However, here they are:

- you should submit your article to my email address;
- it should not exceed 40.000 characters, spaces included;
- the application should contain a short abstract up to 700 characters, a more extended summary up to 1800 characters, several keywords, your short biography up to 1000 characters and a statement that it is an original text and that the submission is not made parallelly to some other journal.

When sent, your article will be peer reviewed and could be published in one of the issues (June or December 2021) of the Vol. 52 of IRASM.

I am waiting for your answer.

Sincerely,  
Dr. **Stanislaw Tuksar**  
Editor-in-Chief of the IRASM  
Email: [stanislavtuxar@gmail.com](mailto:stanislavtuxar@gmail.com)

## 2. Paper, Statement of Originality, Extended Summary, and Biography Submission (6 Juli 2020)

The screenshot shows a Gmail interface with a search bar containing "stanislaw". The left sidebar shows the "Mail" section with folders: Mail (2,065), Inbox (2,065), Starred, Snoozed, Sent, Drafts (36), and More. Below "Mail" is a "Chat" section with "No conversations" and a "Start a chat" link. Further down is a "Rooms" section with "No rooms" and a "Create or find a room" link. At the bottom is a "Meet" section.

The main email content is from **WADIYO Unnes** <wadiyo@mail.unnes.ac.id> to Stanislaw, dated Jul 6, 2020, 9:56 PM. The email body contains the following text:

Dear Dr. **Stanislaw Tuksar**  
Editor-in-Chief of the IRASM

I am Wadiyo from Music Study Program, Universitas Negeri Semarang, Indonesia,

I emailed you around one month ago asking about the possibility of submitting my manuscript in your journal. Now, after finishing my paper, I intend to send you my manuscript along with the abstract, extended summary, biography, and statement of originality. Please find the attached files.

I thank you for the opportunity and will looking forward to hearing from you soon.

Best regards,  
Wadiyo.

Below the text are four attachments:

- statement of origin...
- EXTENDED SUMM...
- BIOGRAPHY\_Wadiy...
- manuscript\_Wadiy...

The bottom of the screenshot shows a reply from **Stanislaw Tuksar** <stanislawtuksar@gmail.com> to me, dated Jul 7, 2020, 2:04 AM, with the text "Received, thank you."

## **2. ATTACHMENTS FILES 1**

## STATEMENT OF ORIGINALITY

I am pleased to submit an original research article entitled AESTHETIC FEATURES AND ETHNIC MUSIC STYLE IN SOCIAL AND CULTURAL LIFE OF THE MODERN ERA for consideration for publication in the International Review of the Aesthetics and Sociology of Music. I hereby confirm that I am the sole author of the written work here enclosed and that I have compiled it in my own words. With my signature I confirm that I have committed none of the forms of plagiarism. I also have documented all methods, data and processes truthfully, as well as have not manipulated any data. Lastly, I confirm that his manuscript has not been published and is not under consideration for publication elsewhere.

I am aware that the work may be screened electronically for plagiarism.

Place, date

Semarang - Indonesia, July 6<sup>th</sup> 2020

Signature

A handwritten signature in black ink, appearing to be 'Dini', written in a cursive style.

## **2. ATTACHMENTS FILES 2**

## EXTENDED SUMMARY

# AESTHETIC FEATURES AND ETHNIC MUSIC STYLE IN SOCIAL AND CULTURAL LIFE OF THE MODERN ERA

Wadiyo, Slamet Haryono, Joko Wiyoso, Gita Surya Shabrina

In this modern era, in Central Java, there are ethnic music life that is upheld by its society and supporters. There are three sub-cultures, namely, Banyumasan, Negeri Gung, and Pantura or Northern Coastal of Java. The similarities of each sub cultures are that the three of them are still preserving ethnic music life in this modern era, though differences in social habit and social life makes the ethnic music of each places have its own typical characteristics. This study aims at finding out the aesthetic aspects of its community in preserving ethnic music and analyses different styles in the development of gamelan among sub-cultures. The research method is ethnomusicology. Data collection techniques are observation, interviews, and study documentation. The results showed that aesthetic aspects are seen from people living in Java which own the experience of doing or listening to gamelan music as a result of a unique experienced they had when they were children and is imprinted until now. Further, in its development, style differences are seen from each different sub culture as resulted from different socio-cultural and environmental phenomena. In other words, there are specific characteristics between the sub-culture of Negeri Gung, Banyumas, and Pantura which each develops its own according to the characteristics of the region. For the pattern of ethnic gamelan music playing, Negeri Gung uses structured and smooth in character but with a rather fast tempo. On the other hand, the pattern of music expressed in the Banyumasan style is festive, popular, tends to be vulgar, and free. In Pantura, the style is a combination of various types of music. There are elements of Surakarta

or Negeri Gung, Banyumasan nuances, and also Sundanese that are played with free and open expressions.

Keywords: ethnic music; aesthetic expression; socio-cultural; Javanese gamelan

## **2. ATTACHMENTS FILES 3**



# AESTHETIC FEATURES AND ETHNIC MUSIC STYLE IN SOCIAL AND CULTURAL LIFE OF THE MODERN ERA

## BIOGRAPHICAL NOTES AND RESEARCH INTERESTS

Wadiyo is a doctor and lecturer at the Universitas Negeri Semarang, Indonesia. He is currently a senior lecturer in Music Education Department. His areas of interest and research are in the area of music as social phenomena and music in education since young learner until advanced level. His main research area is ethnic music in society which he formalized in his PhD in 2014. He has taught music education, solfeggio, culture, anthropology of music, as well as sociology of music. He has presented papers at conferences both home and abroad, published articles and papers in various journals, and published some books related to music industry and music in social context.

## RECENT PUBLICATIONS

- Wadiyo, W., Haryono, T., Soedarsono, R. S. R., & Ganap, V. (2012). *Campursari Karya Manthous: Kreativitas Industri Musik Jawa dalam Ruang Budaya Massa*. (Campursari by Manthous: Creativity of the Java Music Industry in a Mass Culture Room). *Panggung*, 22(4).
- Wadiyo, W. (2015). Music as an Integrated Education Tool for Preschool Students. *Harmonia: Journal of Arts Research and Education*, 15(2).
- Wadiyo, W., & Haryono, S. (2016). Uji Coba Produk Lagu Anak-Anak Bertema Pendidikan (Product Trial of Education Children's Song). *Resital: Jurnal Seni Pertunjukan (Journal of Performing Arts)*, 17(3), 170-177.
- Wadiyo, W. (2006). Seni sebagai Sarana Interaksi Sosial (Art as a Tool of Social Interactions). *Harmonia Journal of Arts Research and Education*, 7(2), 66168.
- Wadiyo, W., Utomo, U., & Haryono, S. (2019). Western Song Singing Model to Improve Junior High School Students' Singing Ability in Indonesia. *Harmonia: Journal of Arts Research and Education*, 19(1), 48-54.

## BIOGRAPHICAL NOTES AND RESEARCH INTERESTS

Slamet Haryono is a doctor and Music Education Lecturer at Universitas Negeri Semarang, Indonesia. He is an expert in the teaching area of Solfeggio and Harmony. His publication works

focusing on music technology as well as the relation of music and students' creativity. Recently, his research interests are on the field of developing traditional music and collaborating traditional and modern instrument.

#### RECENT PUBLICATIONS

- Haryono, S., & Handayani, L. (2006). Uji Akustik Limbah Film Roentgen sebagai Bahan Alternatif Pengganti Membran Alat Musik Drum (Acoustic Test of Roentgen Film Waste as an Alternative Material of Drum Musical Instrument). *Harmonia: Journal of Arts Research and Education*, 7(3).
- Haryono, S., Wadiyo, Sumpono, I., & Handayani, L. (2017). Developing Gamelan Model through Scientific Work. In *Journal of Physics: Conference Series* (Vol. 824, No. 1, p. 012004). IOP Publishing.
- Haryono, S., & Wadiyo, W. (2017). Pembuatan Trigger Gamelan dengan Memanfaatkan Mikro Kontroler Arduino Nano AT328 (Making Gamelan Triggers by Utilizing the Arduino Nano AT328 Micro Controller). *Saintekno: Jurnal Sains dan Teknologi*, 14(2), 133-138.
- Haryono, S., Ganap, V., Sumaryanto, T., & Rohidi, T. R. (2018). Integrating Parent's Contribution into Music Class to Achieve Learning Purpose of Musical Expression. *Harmonia: Journal of Arts Research and Education*, 18(1), 28-38.

#### BIOGRAPHICAL NOTES AND RESEARCH INTERESTS

Joko Wiyoso is a lecturer of Music Education Department at Universitas Negeri Semarang. He is mastering at teaching traditional music specifically Karawitan Surakarta and Karawitan Bali. Karawitan is one of the performances that has developed and been culturally entrenched in the areas of Indonesia, and even it has developed in foreign countries. Karawitan is a medium generated from some elements of the gamelan instruments covering sound aesthetics and presentation aesthetics. Similar with his teaching expertise, he is also conducted various researches in the field of traditional music and the relation to its culture such as ritual, tourism attraction, and the value studies behind the traditional music.

#### RECENT PUBLICATIONS

- Wiyoso, J. (2007). Campursari: Suatu Bentuk Akulturasi Budaya Dalam Musik (Campursari: A Form of Cultural Acculturation in Music). *Harmonia: Journal of Arts Research and Education*, 8(3).

- Wiyoso, J. (2016). Puppet Visual Adaptation on Playing Cards as Educational Media. *Harmonia: Journal of Arts Research and Education*, 16(2), 182-191.
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- Wiyoso, J. (2007). Jejak Campursari (The History of Campursari). *Harmonia: Journal of Arts Research and Education*, 8(2).
- Wiyoso, J. (2002). Pengaruh Difusi Dalam Bidang Musik Terhadap Karawitan (the Influence Diffusion of Music to Karawitan). *Harmonia: Journal of Arts Research and Education*, 3(2).

#### BIOGRAPHICAL NOTES AND RESEARCH INTERESTS

Gita Surya Shabrina is an active student at the last semester of Music Education Department at Universitas Negeri Semarang. This research is her second research. Previously she also involved as a member of a research in the same related field.

#### RECENT PUBLICATIONS

- Wadiyo, W; Haryono, S.; Wiyoso, J. and Shabrina, G. (2019). Javanese Songs in Pentatonic and Diatonic Perspective. In *Proceedings of the 1st International Conference on Intermedia Arts and Creative Technology - Volume 1: CREATIVEARTS*, ISBN 978-989-758-430-5, pages 141-146. DOI: 10.5220/0009032001410146

## **2. ATTACHMENTS FILES 4**

# AESTHETIC FEATURES AND ETHNIC MUSIC STYLE IN SOCIAL AND CULTURAL LIFE OF THE MODERN ERA

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## Abstract

Ethnic music in Indonesia now mostly remains memories. However, Javanese gamelan music is still alive and developed in different styles among sub-cultures in Central Java. This study aims to discuss the aesthetic aspects of its community in preserving ethnic music and analyses different styles in the development of gamelan among sub-cultures. The research method is ethnomusicology. Data collection techniques are observation, interviews, and study documentation. The results showed that aesthetic aspects come from the children time when they experienced listening and playing the gamelan instrument and imprint until now. Style differences

happened at its sub-culture is resulting from different socio-cultural and environmental phenomena.

Keywords: ethnic music; aesthetic expression; socio-cultural; Javanese gamelan

## 1. INTRODUCTION

The life of music in this world is like a human heart. It is always throbbing and is an important part of life (Niland 2012; Blacking 1981; Malloch and Trevarthen 2009; Sarkar and Biswas 2015; Swaminathan and Schellenberg 2015). Music always exists, lives, and is developed by individuals and or social groups of human society (Malloch and Trevarthen 2009; Dissanayake 2005). Real music exists and develops in every social group and/ or layer of human society. In the traditional society, ethnic music has been developed and in modern society various types of music have been developed to fulfill the need for a sense of beauty (Schippers, 2006). Therefore, in this world there are many types of music whose characteristics are not exactly similar (Lena and Peterson 2008; Pachet and Cazaly, 2000).

The need for a sense of beauty/ aesthetic expression for human is always attached to other human needs such as the need for food, drink, and other vital needs (Ward & Lasen, 2009). According to Clayton, Herbert, and Middleton (2013); Menon and Levitin (2005); and Juslin and Laukka (2004) no matter how difficult life afflicts a human society, there will still be a life of art or music in many forms. The function of music for the community is very central. In its history, since human life is still very primitive to the present

which is far more modern, real music has always been used to express the art of human society. There are various kinds of music functions in general; some examples are for pleasure or entertainment, religion, education, identity reflection, and therapy in which all of that are expressed or expressed beautifully (Elliott, 2016; Dunbar, Kaskatis, MacDonald, and Barra, 2012; Spencer, 2015; Perlovsky, 2012).

Human needs in the expression of the art of music eventually also functioned by many people for the benefit of economic development in the music industry which also exists in all countries in the world, such as those which are developed in Australia, the United States, South Africa, Canada, Ireland, England, Scotland, and the Netherlands (Frenette, 2013). Cities of these countries develop musical performances for the benefit of sustaining the economic life of the city. Music venues are deliberately made for the benefit of economic values. Clinging to the existence of economic interests there are also other interests that accompany it, especially in relation to the interests of developing social and cultural values (van der Hoeven 2018; Hitters & van de Kamp 2010).

The need for artistic expression is not only dominated by older people or adults. Children also have needs that are more or less the same as those of parents or adults. Music or songs by children are also used to express arts, which is to express what he feels, what he knows, what he wants, and what he has (Niland, 2012). There are also research findings about the importance of music or singing for children. The important meaning is, through music or

song, children can recognize the beauty or get aesthetic experience by capturing the message or meaning of what they are experimenting with through the music or song (Campbell 2002; Hallam 2006).

Ethnic music, generally referred to as non-Western music, also lives and develops in various regions of a country's population. Not infrequently certain ethnic music also lives, develops, and is studied by other nations (Wang & Humphreys, 2009). Indonesian Javanese gamelan music, for example, in addition to being developed by the owner community itself, is also studied and developed by several countries in Europe and the America (Ishida, 2008). Ethnic music from Africa, apart from being developed by their own owners in Africa, is also developed in Australia by migrants from Africa in Australia. Of this indeed, legally, Australia protects the rights of migrants, including in developing cultural arts from the origin of the country that migrated in Australia (Joseph, 2011). Not infrequently also formed a new type of music that is used as a means of expression by a particular social group that is formed as a blend of music originating from other regions or countries with music that lives in that region or region. In Turkey, for example, live music is used as a means of expression by them, whose musical form was originally a type of music from central Asia and Anatolia whose existence has now been integrated (Ok & Erdal, 2015). Classical Chinese music also influences Turkish music, and Turkish music also influences Chinese music in certain areas. Some types of musical instruments and models of folk songs from them appear as a combination. It is a form of music that mutually influences each



other between one and the other as a consequence of a cultural interaction (Erdal, 2015).

Music is also much associated with the colors of human life, whose existence is often seen as language life (Schyff, 2013). In relation to language, music is more often said to be a universal language with its own characteristics. At least that music is considered as one of the important tools in relation to emotional communication (Juslin and Laukka 2004; Eerola and Vuoskoski 2011). The results of research by Gabrielsson and Lindström (2010) also stated that the integrity of music and its elements, raises certain emotions. Some results of further studies show that music has emotional and social domains in which both aspects cannot be separated (Gardner, Pickett, Jefferis, and Knowles, 2005; Haslam, Bastian, and Bissett , 2004).

## 2. FIELD PHENOMENON, PROBLEMS, AND OBJECTIVES

Based on the facts of the results of research that have been outlined in the preliminary session, the results of the research can be used to see the real-life phenomenon of music art/ real in certain social groups in the community and or to see the music life that is in the culture of society certain. In the context of this paper, the research team used it to look at the life of ethnic gamelan music in Central Java, Indonesia. Viewed culturally, in Central Java Indonesia is divided into 3 sub-cultures, namely the Negeri Gung sub-culture, the Banyumasan Subculture, and the Northern Coastal of Java sub-culture. Each of these sub-cultures still lives the gamelan of ethnic music in the midst of the

vibrant arts and culture of music developed from Western music or foreign music in various forms.

Such conditions were seen by the research team as an interesting phenomenon which becomes very important to be understood. To be specific, researchers are eager to find out why the original ethnic music of Javanese gamelan still lives in the midst of the onslaught of foreign cultural arts that have been developed and have become popular with Indonesian people, not least in the Central Java region. Strangely, the characteristics or style of music from the 3 sub-cultures in Central Java, both gamelan music from the culture of Gung, Banyumasan, and Pantura (as the abbreviation for the coast-line which in this context is the northern coastal of Java). The question that arises as a problem of this research is first, why is the current condition in which technology has been advanced and people's tastes of art have changed violently, but still the gamelan ethnic music in Central Java is still alive and or still used as a means of art by its supporters. It is true that in this the existence of this gamelan ethnic music from the generation to generations seems to be increasingly shrinking. This condition is the main attraction for the writer to examine it and provide an explanation. Secondly, why Javanese gamelan music, which originally came from the same ethnic gamelan music source, has grown in different ethnic music styles in each sub-culture. Related to that and based on the results of previous studies that have been presented in the preliminary session, also based on the phenomenon of the field and the issues raised, the following research objectives can be stated.

The purpose of this study is to understand the life of gamelan music in three sub-cultures in Central Java, Indonesia. In connection with that focus, it is important to know whether the aesthetic taste, social and cultural factors of the supporting community play a role in determining the survival of the ethnic Javanese gamelan music to be alive. In addition, it is to answer why each of three Central Java subcultures has a different aesthetic taste in terms of the gamelan musical patterns or ethnic music styles. This is the gap in the problems of this study that have not been studied by others. Therefore, in this paper the purpose of the research is to get answers of the above questions. The purpose of such research is formulated because in previous research studies an explanation has not been obtained. Furthermore, based on previous research studies as outlined in the preliminary session, even though various musical studies in the world community have been carried out, but it is not yet known why ethnic music is still alive in the midst of the life of the new world today.

### 3. THEORIES AND RELATED RESEARCHES

#### 3.1. Ethnic Music

Ethnic music has its strong correlation with culture. Cultural factors can be seen to interact in complex ways with the structural and stylistic features of music with specific, but often multi-layered and fluctuating meanings. Such meanings may be more precisely specified through channels other than the musical sound itself, such as lyrics, bodily movement, ritual actions, visual symbols etc (Widdess, 2012).

As a part of culture, ethnic music also has its connection with the historical and social value. James (1990) found that ethnic music has been seen as a sociohistorical phenomenon that is concerned with the expression of social groups lives. In its preoccupation with musical genres and lyrics as expressions of changing social experience and consciousness, it dovetails, often indistinguishably with the approach of social history. Its flaw, however, is that it sometimes ignores specifically aesthetic dimensions in favour of broadly social ones.

Ethnic music always involves context and culture. Music then be used automatically to become a social identity formation. It is a symbol of a bounding group members, so that they can understand that they belong to each other. Music helps the group of society to draw boundaries between groups to shape and strengthen the social identities (Lidskog, 2016; Rice, 2013). Shelemay (2006) explained further this findings by saying that through music, emotional, social, and cognitive ties can develop. It is attached with the social memory and identity of each individual.

### 3.2. The Development of Ethnic Music

Some previous researches about the change and development of ethnic music have been done since long time ago in all across the world. In its development, ethnic music that comes from the social culture form society then get some influences from other cultures.

Yamomo (2019) wrote in their book about The Ethnic Modern that happened in Asian during 1970s-1990s. The 1970s-1980s there were many

new-born nation states in Southeast Asia which implied the succeed of western style development including the art. There were massive growth metropolises cities such as Jakarta, Kuala Lumpur, and Bangkok. The new form of those metropolises cities than also created hundreds of thousands of newcomers from both the nearby countryside and often remote islands, resulting in a hotchpotch of cultures, ethnic affiliations, and a variety of lifestyles in the city's neighbourhoods. It is including the new phenomenon of showing religion in public places which makes the cultures are also being embedded with especially the Islamist movement in much of Muslim Southeast Asia rapidly gaining ground.

This movement also influences the music and culture as happened in some part of Indonesia such as found in gambus, a musical genre rooted in the Arab-Indonesian community and available on record since at least the 1930s. But gambus comes with the disadvantage that it was mostly sung to in the Arabic language. And although Southeast Asian Muslims were well acquainted with Arabic through their religious practices, it was not the language they used for daily communication. Towards the 1960s, Muslim Malay performers in Indonesia and the newborn nation states of Malaysia and Singapore started experimenting with gambus using the Malay language.

Another factor that influences the development of ethnic music in the past was the society which was moving to another part of the world or usually called as Diaspora. Lidskog (2016) and Safran (2004) explained that diaspora involves a collective memory, and connection with everything related to their

homeland culture. It is supported by Ramnarine (2007) who explained that diaspora consists of both “history” and “newness”. Diasporas are doing their performance of traditional music which makes new musical sounds of diasporic practices.

In relation to ethnomusicology, Slobin (2003) showed that it becomes complicated when applied to music under the context of migration, diasporas, multicultural societies and transnational circulations. Further, he encourage his reader to look beyond music, and beyond the conceptual presumptions about music mapped onto geographies and societies.

#### 4. RESEARCH METHODS

In this section, the research approach, focus of research, data collection techniques, as well as data validity and data analysis techniques, are as being explained as follows:

##### 4.1. Research Approach

The research approach applied for this research is ethnomusicology. The use of ethnomusicology is based on the consideration that the object or material under study is ethnic music that is used as a mean of art by its owners. According to Pettan and Titon (2015) the ethnomusicological approach is very possible to be used for the research of ethnic music which life in a particular region or culture, the emergence and life of ethnic music are inseparable from the socio-cultural life of the local community. Further, Livingston (1999) and Peterson & Berger (2010) stated that when it comes to

ethnic music, ethnic talk is an issue that could not be separated. Ethnic music can never be separated from the phenomenon of the background of the socio-cultural life of its owner community. For this reason, this research uses the ethnomusicology method with the aim that the problems of ethnic Javanese gamelan music life in Indonesia that are still alive in the community of its owner, even though life is shrinking, can be explained using the socio-cultural context of its owner and of course this is also closely related with the taste of art from supporters or owners.

#### 4.2. Data Collection Techniques

The focus of this research relates to the life of ethnic Gamelan music in Central Java Indonesia in three sub-cultures in Central Java, namely Negeri Gung, Banyumasan, and the northern coastal of Central Java or Pantura. The life of ethnic gamelan music in the three subcultures is seen from the aspect of musical taste and the background of the socio-cultural phenomenon of the arts in relation to the style of music in the three sub-cultures in Central Java, Indonesia. Data collection techniques are done by observation, interviews, and documentation studies. Observations were made on several ethnic gamelan music groups in Central Java. It is done by observing and paying attention to how they play gamelan music that sometimes also uses songs that are sung to the accompaniment of gamelan music. Interviews were conducted in conjunction to find out more deeply about the various things that caused them to join the ethnic gamelan music group. Documentation studies, taken from

audio and audio-visual recordings that relate to many groups which are currently manifested in the form of recordings.

#### 4.3. Data Validity Techniques and Data Analysis

The data validity technique applied in this study is data triangulation, the main thing is to cross-check between the data obtained from observations, data from interviews, and data from the results of documentation studies. Jick (1979) mentioned that “when more than one method is being used together, each weakness can be compensated with another’s strength. Therefore, triangulation can potentially generate what anthropologists call “holistic work” or “thick description”. All data obtained that are mutually compatible support each other, are considered valid. The data analysis technique applied is interactive analysis, through the process of gathering data, reducing data, presenting data, and verifying. In data collection, the data collected is data relating to aesthetic flavors or musical flavors that exist in the gamelan music group and socio-cultural backgrounds and current conditions. It also relates to the various characteristics of the ethnic gamelan music playing which is seen as a musical style in three sub-cultures in Central Java, Indonesia. Data reduction is carried out, related to sorting and detailing each data in accordance with the research issues raised. Presentation of data, related to the depiction of field phenomena obtained on the issues raised are further verified as a form of final conclusions in relation to obtaining answers to the issues raised by expressing the core results of the research by discussing for an explanation.



## 5. RESULTS AND DISCUSSION

In the midst of the life of the new or current world community, where life continues to be globalized, including the world of music, still preserved the life of indigenous Javanese music in the supporting community such as Javanese gamelan ethnic music, in which is gamelan instrument music is played along with song. The beginning of the emergence of gamelan music and song as ethnic music of Indonesian Javanese society is closely related to its function as aesthetic expression media for the purpose of ritual ceremonies and/ or delivery of religious education messages. At present the importance of ritual and/ or delivery of religious education messages still exists, but do not always use the media for expression of gamelan art. That became one of the factors that caused the ethnic art of gamelan music and song increasingly marginalized.

Although ethnic Javanese gamelan music and Javanese song are felt marginalized in the arena of music life in the community of owners and supporters, but in fact this Javanese gamelan ethnic music is still there and is used as a means of artistry by some of the community owners alongside the lives of various other types of music. Javanese gamelan music and Javanese song still exist and are studied and there are still Javanese ethnic music groups living in Javanese society as the owner. What is conveyed here includes formal education which is specifically studying and developing ethnic Javanese gamelan music and song. Why is Javanese ethnic music still alive

even now in the life of the new world as if this ethnic music is outdated?

That's mainly because there is still an aesthetic taste of gamelan music inherent in the supporting community.

Music can begin to imbibe and stick to feelings when humans are still in the age of children (Thompson, 2015). This is also happened in every gamelan music group that is still alive in Central Java. Almost all personnel of the gamelan music group studied by the research team said he was familiar with Javanese gamelan music and song since he was a child. There are some adults who come to learn to play Javanese gamelan music and song because they are happy and know them as adults but that is only casuistic with an insignificant amount. In general, ethnic gamelan and Javanese music lovers who play in gamelan music groups have known them since childhood. They have heard or known from social media such as radio and/ or television, the existence of gamelan music playing in the community where they are involved in playing gamelan music; which could be from the family that used to play gamelan music, and or a few of them knew gamelan music and Javanese song from school.

These childhood memories make them grow up to be adults and still want to continue to do art with gamelan music even though it is a side memory and pleasure that they all also do with various other types of music. Until adulthood they were happy with this type of music which this condition when discussed with the theory of Kaemmer (1993) because the music became meaningful to them. The meaning in the art world is related to the assessment

of the art, for example the art can be enjoyed or not, arouse the imagination or not, touches the taste or not, and is able to realize cultural values or not (Kaemmer, 1993). One of the research participants stated that gamelan instrument always brings the memory of local society's party. It is because in the old time, gamelan played in every celebration from wedding to funeral. Now, it always feels something is missing when he comes to a wedding, but the music is change into the other genres. Departing from the meaningfulness, finally the community uses it for art and among the members of the supporting community to form groups in this context to play ethnic gamelan music even though it is only for the purpose of artistic expression.

Returning to the thought of John E. Kaemmer, meaning is considered as something that is found when they connect the symptoms that are experienced now with past experiences stored in his memory. The meaning is in the mind of the human, continues to be associated with history or events stored in memory. How he lived then, related to people or society. Related to this meaning, John E. Kaemmer stated that there are at least three meanings in music. First, is to answer what. Therefore, it is not about the sound or the music alone. Second, what is being carried or presented. Third, what is done by music (Kaemmer, 1993).

Music is a symbol. Symbols are linguistic forms, which replace various kinds of meanings which then evoke feelings and emotions that attract action (Dasilva, Blasi, and Dees 1984; Yinger and Springer 2019). That also seems to be one of the reasons why some of the Javanese cultural community members

founded the Javanese gamelan ethnic music group, which was no more than their effort to be able to express the art of gamelan music by playing with the group. It seems that based on his past experiences that were separated from his other goals, the music made him meaningful to him. Therefore, also based on field data obtained from this study it can be understood that members of the Javanese gamelan ethnic music lovers who have a group to play Javanese ethnic gamelan music are those who have the same flavor of Javanese gamelan ethnic music and they feel gamelan music it is very meaningful in him.

The meaningfulness of an action also be seen from the perspective of Blumer's symbolic interactionism (Blumer, 2017), that (1) humans act on something based on the meanings that exist in something for them, (2) the meaning comes from one's interaction with others, and (3) those meanings are perfected while the process of social interaction takes place. Likewise, it is the phenomenon of the field that exists in some Javanese gamelan ethnic music groups in Central Java, Indonesia, which until now is still alive and used as a means of art by the community or a small portion of the community owner. This phenomenon is not only because there is still a sense of ethnic gamelan music as a single meaningfulness but also because of the social support associated with it can carry out the distribution of artistic flavors with fellow supporters.

Humans are social creatures whose existence is always in need of others (Tajfel, 1981; Essed, 2020; Font, Garay, & Jones, 2016). According to

MacDonald & Leary (2005) as well as Jensen-Campbell & Malcolm (2007), in the relationship between humans and each other, what is important is the reaction that arises as a result of that memories. In this research it is found that when someone has a fondness or memories of ethnic gamelan music that responded positively by others as both like and both have the same memories, then the reaction will continue to take place, so it is natural that those who have the same taste for the art of gamelan music continue to tell each other and gather to express something they have together. The formation of Javanese gamelan ethnic music groups as a group of people who share the same taste of gamelan art in the end was formed a lot. That is the color of Blumer's theory which was applied to human social relations in the life of art in society which results in continuity art life; in this context is the ethnic music of gamelan Jawa.

In addition to the fact of the field about the life of ethnic gamelan music groups that exist, although not as much as the general music group, the different patterns of play or ethnic music styles and song in three sub-cultures still can be seen in central Java. In Central Java there are three sub-cultures, namely Negeri Gung, Banyumas, and Pantura (Pantura is a term to refer to the the Northern Coastal of Java). It turns out that the three sub-cultures each have the same gamelan playing patterns or the same style, but also each sub-culture has a distinction as a characteristic or style from each region or sub-culture.

The similarity of the musical patterns or styles of Javanese gamelan music playing in the three sub-cultures of Central Java is that they both uphold

the Surakarta style as a center that develops Javanese gamelan music, centered in the Surakarta palace. The structure of Javanese gamelan music in the Surakarta style has been standardized, so that anyone can play according to the standardized structure of the game. While of course there is development, between the sub-culture of Gung, Banyumas, and Pantura which each develops its own according to the characteristics of the region. For the pattern of ethnic gamelan music playing, Negeri Gung continues to develop Surakarta style play patterns that are structured and smooth in character but with a rather fast tempo. The pattern of gamelan in the Banyumasan style is festive, crowded, popular, and tends to be vulgar, and free as it is. The pattern of claiming in the Pantura style is a combination of various types of music. There are elements of Surakarta or Negeri Gung, there are Banyumasan nuances, and there are Sundanese nuances that are played with free, open expressions.

According to Dasilva, Blasi, and Dees (1984) portrayals of the form of music of certain social groups can be used to describe the social phenomena of the people concerned. The characteristics of music that exist in this form of music are social expressions and / or cultural expressions of the music owner's community. The pattern of ethnic gamelan music playing in the Negeri Gung which continues to develop Surakarta style play patterns that are structured and smooth but uses a rather fast tempo, shows that the Gung sub-culture is indeed in its community structure still regularly following the cultural patterns of the Surakarta palace. The character of the people is subtle, but in responding to the age, life tends to be fast.

The pattern of claiming in the Banyumasan style is lively, crowded, and tends to be vulgar, and free as it is. That is in accordance with the phenomenon of the condition of Banyumas people with a background of ordinary people, far from the center of power or government, farming life, living together with mutual cooperation and cooperation, honestly what they are, and the most important thing is that they are happy with the community together with the whole community. Unlike the game patterns or Banyumas music style is the Pantura style of music which is commonly called Tegalan. The term Tegalan is to refer to the Pantura region named Tegal or Tegal Territory as part of Pantura. This Tegal region has ethnic music as a unique style of Javanese gamelan music.

The pattern in the gamelan ethnic music of the Pantura Tegalan style is a mixture of various types of music. There are elements of Surakarta or Negeri Gung, there are Banyumasan nuances, and there are Sundanese nuances that are played with free, open expressions. Sunda is a tribe of West Java that is Tegal close to the Sunda region. This art form reflects the socio-cultural conditions of the people that are open, free, and can accept anyone and any culture, and try to adapt to any situation and condition. According to Bennett, Curran, Gurevitch, and Wollacott (2005) it seems to be a common feature of a coastal community whose character is open and not overly organized with manners over social class. The art form is thus identical to the socio-cultural conditions of the community and the physical environment of the owner (Harton & Bullock, 2007).

Art always presents in the midst of human life in society, both as personal expressions and joint expressions of human groups or society (Carnwath & Brown, 2014). Art also exists as an integrative human need that reflects human beings as cultural beings, which emanates from basic human qualities as thinkers, moral beings, and tastes, whose function is to integrate various needs into a morally justified system, understood by the mind, and received by the feeling (Wesch 2018). The existence of Javanese ethnic music which still exists in the midst of the owner's community, shows that the value of ethnic culture and art is still there, at least there is still an aesthetic taste of Javanese ethnic music in the community of the owner.

Differences regarding certain styles of art or music within each group or subculture of the community also become natural because of conditions that are not always the same. Aspirations, resources, and needs that are always the same, both the type and nature as well as the quantity and quality, in various groups of people for aesthetic expression have given forms and patterns of expression that are specific to the artwork created by humans. Thus, it can also be said that every community, both consciously and unconsciously, develops art as an aesthetic expression and expression that stimulates it in line with the views, aspirations, needs, and ideas that dominate it (Lowe, 2000).

The ways of gratifying aesthetic needs are culturally determined and integrated with other aspects of culture. The process of satisfying aesthetic needs takes place and is governed by a set of values and principles that apply in society, and therefore tends to be realized and passed on to the next



generation Typically, the core of these (Pineda 2014); (Wolfe, Garnier, and Smith 2009) values and principles can rarely change unless the set of values and principles no longer function in harmony or are accepted by the minds of their supporters at the time (Schwartz et al., 2010). For this reason, it also becomes natural that the culture of society in general develops, the art used as a means of aesthetic expression also changes and develops and becomes increasingly different in each sub-culture depending on the cultural conditions of each of the sub-culture as there is in the form of Javanese gamelan pattern as an ethnic music styles in the three sub-cultures in Central Java.

In connection with culture , culture in this case is defined as the overall knowledge, beliefs, values possessed by humans as social creatures. The contents of these are sets of knowledge models or systems of meaning that are intertwined as a whole in symbols transmitted historically. These knowledge models are used selectively by supporters of their communities to communicate, preserve and connect knowledge, and behave and act in the face of their environment in order to meet their various needs (Geertz 1973; Suparlan 2014; Fischler 2011).

In this connection Rapoport (1980) and Valsiner (2000) define culture as a setting for a type of human being, which is normative for certain groups; and those who give birth to certain lifestyles that are typically and meaningfully different from other groups. It is a setting for the manifestation of human behavior and work that contributes to the realization of a lifestyle that has characteristics. Those contributions then become increasingly attached

and united in the life together, so that everything that appears as behavior and human work is increasingly clear in relation to the culture supported by the community groups concerned. Art style in the cultural context, is only possible through the rules that are applied together, a set of cognitive models, symbol systems, and some views of a desired form.

Art style as a form of beauty, in essence refers to the understanding of various things that require a touch of taste, understanding, and sensitivity to something that is manifested in an art form, which results in the growth of feelings of fascination. Touching of taste, understanding, and appreciation that foster a sense of charm will gain meaning if the people involved in it use symbols that are understood together in the context of culture (Osborne and Farley 1970; Edensor 2002). Finally, art style can become part of culture in their environmental settings.

## 6. CONCLUSION

Based on the results of research and discussion it can be concluded that first, Traditional Javanese's gamelan music still have its own place in the heart of its supporters. The aesthetic taste for ethnic music which was owned by its supports still have similar taste in terms of the aesthetic value since it departs from the children time of its supporters. In this context, in the children's world, they appreciated the music they often heard, which in this case is Javanese's traditional/ ethnic music. Finally, ethnic music is a memory that is inherent or pervades their souls into adulthood. Based on this phenomenon, ethnic music

is maintained in the life of the community which is used as a means of channeling aesthetic flavors for the supporting community. Second, the existence of different art styles in each sub-culture is always an expression that appears as a results of socio-cultural phenomena and physical environment that always surrounds the living conditions of the people. The changing socio-cultural life of the community has made people's tastes towards their ethnic music also change with the times. That resulted in the emergence of new ethnic music styles in each sub-culture, which were adaptive to their respective environments.

#### 7. FURTHER POSSIBLE RESEARCH

After researching about the life of ethnic music in Central Java, one of the conclusions was that the existing ethnic music in 3 sub cultures in Central Java are developed differently because of the differences in socio cultural background of the supporters. It is influenced by physical environment which shapes differences in the community habit living in that area. Therefore, research which can be done in the near future is to find out typical differences of each developed ethnic music which is seen from the music form or style perspectives.

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[22&title=Research+Studies+in+Music+Education&atitle=Conceptions+of+Musical+Ability.&aulast=Hallam%2C+Susan&id=DOI%3A10.](http://resolver.ebscohost.com/openurl?sid=EBSCO%3Aedb&genre=article&issn=1321103X&ISBN=&volume=20&issue=1&date=20030601&spage=2&pages=2-22&title=Research+Studies+in+Music+Education&atitle=Conceptions+of+Musical+Ability.&aulast=Hallam%2C+Susan&id=DOI%3A10.)

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### 3. Paper acceptance (21 Januari 2021)

The screenshot shows a Gmail interface with a search bar containing "stanislav". The left sidebar shows the "Mail" section with categories: Inbox (2,065), Starred, Snoozed, Sent, Drafts (36), and More. Below "Mail" are "Chat" (No conversations, Start a chat) and "Rooms" (No rooms, Create or find a room). The main content area displays three email messages:

- Message 1:** From Stanislaw Tuksar <stanislavtuksar@gmail.com> to me, dated Thu, Jan 21, 5:09 PM. Subject: Notice. Content: "Dear Colleague, This is to inform you that we have decided to publish your article 'Aesthetic Features and Ethnic Music Style...' in the Vol. 52/1 (June 2021) of the IRASM. Please confirm that the version you have sent me is the definite version of your text, so that we can proceed with its editing. In a couple of months you will receive the proof-readings of the layout of your article. Your prompt answer to this letter will be appreciated very much. Best regards, Dr. Stanislaw Tuksar, Editor-in-Chief of the IRASM"
- Message 2:** From WADIYO Unnes <wadiyo@mail.unnes.ac.id> to Stanislaw, dated Mon, Jan 25, 9:14 AM. Content: "Dear Dr. Tuksar, Thank you for your email. I am very delighted to hear that you decide to publish ours. Yes, we confirm that the version I sent to you is the definite version of your text, so that you can proceed with its editing. Thank you very much. I will keep in touch. Regards, Wadiyo, Universitas Negeri Semarang."
- Message 3:** From WADIYO Unnes <wadiyo@mail.unnes.ac.id> to Stanislaw, dated Mon, Jan 25, 9:18 AM. Content: "Dear Dr. Tuksar,"

#### 4. Paper is sent back to the author to be revised and proofread (15 April 2021)

**IRASM article** External | Inbox x

**Stanislav Tuksar** <stanislavtuksar@gmail.com> to me Thu, Apr 15, 3:08 AM

Dear Colleague,  
I have got today from the printing office the layout of all articles in the Vol. 52/1 of the IRASM, including your article. You will find it in the attachment. Please check it, correct anything if needed and send me back no later than Wednesday, 21 April. The issue will be published already in May (although it is scheduled for June), and you will get your four copies (each for one co-author) as soon as published. Just indicate me the exact address where to send the package.  
Best regards,  
**Stanislav Tuksar**

Wadiyo\_IRASM\_52...

**WADIYO Unnes** <wadiyo@mail.unnes.ac.id> to Stanislav Tue, Apr 20, 12:52 PM

Dear Dr. Tuksar,  
Here I attach my latest version of the article after being proofread.  
As the address for sending us the hardcopies is the following (please send all four copies here):  
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## **4. ATTACHMENT FILE**



## Aesthetic Features and Ethnic Music Style in Social and Cultural Life of the Modern Era

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### 1. Introduction

The life of music in this world is like a human heart. It is always throbbing and is an important part of life (Niland 2012; Blacking 1981; Malloch and Trevarthen 2009; Sarkar and Biswas 2015; Swaminathan and Schellenberg 2015). Music always exists, lives, and is developed by individuals and/or social groups of human society (Malloch and Trevarthen 2009; Dissanayake 2005). Real music exists and develops in every social group and/or layer of human society. In traditional society, ethnic music has developed and in modern society various types of music have been developed to fulfill the need for a sense of beauty (Schippers, 2006). Therefore, in this world there are many types of music whose characteristics are not exactly similar (Lena and Peterson 2008; Pachet and Cazaly, 2000).

The human need for both a sense of beauty and aesthetic expression is always attached to other vital human needs such as food and drink (Ward & Lasen, 2009). According to Clayton, Herbert, and Middle-

### Abstract – Résumé

Ethnic music in Indonesia now mostly remains in the form of memories. However, Javanese *gamelan* music is still alive and developed in different styles among subcultures in Central Java. This study aims to discuss the aesthetic aspects of its community in preserving ethnic music and analyses different styles in the development of *gamelan* among subcultures. The research method is ethnomusicological. Data collection techniques comprise observation, interviews, and study documentation. The results show that aesthetic aspects come from the childhood listening and playing experiences of the participants which left a life-long imprint. The stylistic differences of each subculture are a result of the different socio-cultural and environmental contexts in which the styles developed.

**Keywords: ethnic music  
• aesthetic expression •  
socio-cultural life •  
Javanese gamelan**

ton (2013); Menon and Levitin (2005); and Juslin and Laukka (2004) no matter how difficult life is in a particular human society, there will still be a life of art or music in many forms. The function of music for the community centers on how it is used to express the art of human society. There are various kinds of music functions in general; some examples are those of pleasure or entertainment, religion, education, identity reflection, and therapy (Elliott, 2016; Dunbar, Kaskatis, MacDonald, and Barra, 2012; Spencer, 2015; Perlovsky, 2012).

Additionally, music often functions for the benefit of economic development through the music industry which also exists in all countries in the world, such as those developed in Australia, the United States, South Africa, Canada, Ireland, England, Scotland, and the Netherlands (Frenette, 2013). Cities of these countries develop musical performances for the benefit of sustaining the economic life of the city. Music venues are deliberately made for the benefit of economic values. Clinging to the existence of economic interests there are also other interests that accompany it, especially in relation to the interests of developing social and cultural values (van der Hoeven, 2018; Hitters & van de Kamp, 2010).

The need for artistic expression is not only dominated by older people or adults. Children also have needs that are more or less the same as those of parents or adults. Music or songs by children are also used to express what the child feels, knows, wants, and what the child has (Niland, 2012). There are also research findings about the importance of music or singing for children, through which children can recognize beauty or develop aesthetic experience (Campbell, 2002; Hallam, 2006).

Ethnic music, generally referred to as non-Western music, also lives and develops in various regions of a country's population. Not infrequently certain ethnic music also lives, develops, and is studied by other nations (Wang & Humphreys, 2009). Indonesian Javanese *gamelan* music, for example, in addition to being developed by the owner community itself, is also studied and developed by several countries in Europe and the Americas (Ishida, 2008). Ethnic music from Africa, apart from being developed by their own owners in Africa, is also developed in Australia by migrants from Africa. Indeed, Australia protects the rights of migrants to develop their native cultural arts (Joseph, 2011). Not infrequently a new type of music is formed from a blend of music from other countries or regions that is used as a means of expression by a particular social group. In Turkey, for example, live music is used as a means of expression by those whose musical form was originally a type of music from central Asia and Anatolia whose existence has now been integrated (Ok & Erdal, 2015). Classical Chinese music also influences Turkish music, and Turkish music also influences Chinese music in certain areas. Some types of musical instruments and models of folk songs from them appear as a combination. It is a form of music that emerges as a consequence of a cultural interaction (Erdal, 2015).

In relation to language, music is more often said to be a universal language with its own characteristics, or, at least music is considered as one of the important tools in relation to emotional communication (Juslin and Laukka 2004; Eerola and Vuoskoski 2011). The results of research by Gabrielsson and Lindström (2010) also state that the integrity of music and its elements raises certain emotions. Some results of further studies show that music has emotional and social domains in which both aspects cannot be separated (Gardner, Pickett, Jefferis, and Knowles, 2005; Haslam, Bastian, and Bisset, 2004).

## 2. Field Phenomenon, Problems, and Objectives

Based on the facts of the results of research that have been outlined above, the results of the research can be used to see the real-life phenomenon of music and art in certain social groups in the community. In the context of this paper, the research team looks at the life of ethnic *gamelan* music in Central Java, Indonesia. Viewed culturally, in Central Java, Indonesia is divided into three subcultures, namely the *Negeri Gung* subculture, the Banyumasan subculture, and the Northern Coastal Java subculture. Each of these subcultures still retains *gamelan* music in the midst of the vibrant arts and culture of music developed from Western music or foreign music in various forms.

Such conditions were seen by the research team as an interesting phenomenon which becomes very important to understand. To be specific, researchers are eager to find out why the original ethnic music of Javanese *gamelan* still lives in the midst of the onslaught of foreign cultural arts that have been developed and have become popular with Indonesian people, not least in the Central Java region. Strangely, the characteristics or style of music from the three subcultures in Central Java, both *gamelan* music from the culture of *Gung*, *Banyumasan*, and *Pantura* (as the abbreviation for the coastline which in this context is the northern coast of Java). The question that arises as a problem of this research is first, why is the current condition in which technology has been advanced and people's tastes in art have changed violently, but the *gamelan* ethnic music in Central Java is still alive and or still used as a means of art by its supporters. It is true that in this the existence of this *gamelan* ethnic music from generation to generation seems to be increasingly shrinking. This condition is the main attraction for the authors to examine it and provide an explanation. Secondly, also of interest is why Javanese *gamelan* music, which originally came from the same ethnic *gamelan* music source, has grown in different ethnic music styles in each subculture. Related to that and based on the results of previous studies that have been presented above, also based on the phenomenon of the field and the issues raised, the following research objectives can be stated.

The purpose of this study is to understand the life of *gamelan* music in three subcultures in Central Java, Indonesia. In connection with that focus, it is important to know whether aesthetic taste and social and cultural factors of the supporting community play a role in determining the survival of ethnic Javanese *gamelan* music. In addition, it is to answer why each of the three Central Java subcultures has a different aesthetic taste in terms of the *gamelan* musical patterns or ethnic music styles. This is the gap in the problems of this study that have not been addressed by others. Therefore, in this paper the purpose of the research is to provide answers to the above questions.

### 3. Theories and Related Researches

#### 3.1. *Ethnic Music*

Ethnic music has a strong correlation with culture. Cultural factors can be seen to interact in complex ways with the structural and stylistic features of music with specific, but often multi-layered and fluctuating meanings. Such meanings may be more precisely specified through channels other than the musical sound itself, such as lyrics, bodily movement, ritual actions, visual symbols, etc. (Widdess, 2012).

As a part of culture, ethnic music also has its connection with historical and social value. James (1990) found that ethnic music has been seen as a sociohistorical phenomenon that is concerned with the expression of the lives of social groups. In its preoccupation with musical genres and lyrics as expressions of changing social experience and consciousness, it dovetails, often indistinguishably with the approach of social history. Its flaw, however, is that it sometimes ignores specifically aesthetic dimensions in favour of broadly social ones.

Ethnic music always involves context and culture. Music can then be used automatically to become a social identity formation. It is a symbol of the binding of group members, so that they can understand that they belong to each other. Music helps the group of society to draw boundaries between groups to shape and strengthen social identities (Lidskog, 2016; Rice, 2013). Shelemay (2006) explained further these findings by saying that through music, emotional, social, and cognitive ties can develop. It is related to the social memory and identity of each individual.

#### 3.2. *The Development of Ethnic Music*

In the 1970s and 1980s there were many new-born nation states in Southeast Asia which implied the success of western style development. Massive cities such

as Jakarta, Kuala Lumpur, and Bangkok emerged. The new form of those cities then also created hundreds of thousands of newcomers from both the nearby countryside and often remote islands, resulting in a hotchpotch of cultures, ethnic affiliations, and a variety of lifestyles in the cities' neighbourhoods. It included the new phenomenon of the demonstration of religious affiliation in public places, with the Islamist movement in much of Muslim Southeast Asia rapidly gaining ground.

This movement also influences the music and culture in certain regions such as with *gambus*, a musical genre rooted in the Arab-Indonesian community and available on record since at least the 1930s. But *gambus* comes with the disadvantage that it was mostly sung in the Arabic language. And although Southeast Asian Muslims were well acquainted with Arabic through their religious practices, it was not the language they used for daily communication. Towards the 1960s, Muslim Malay performers in Indonesia and the new born nation states of Malaysia and Singapore started experimenting with *gambus* using the Malay language.

Another factor that influences the development of ethnic music in the past was migration and the emergence of what is usually called as Diaspora. Lidskog (2016) and Safran (2004) explained that diaspora involves a collective memory, and connection with everything related to their homeland culture. It is supported by Ramnarine (2007) who explained that diaspora consists of both »history« and »newness«. Diasporas are doing their performance of traditional music which makes new musical sounds of diasporic practices.

In relation to ethnomusicology, Slobin (2003) showed that it becomes complicated when applied to music under the context of migration, diasporas, multicultural societies and transnational circulations. Further, she encourages the reader to look beyond music, and beyond the conceptual presumptions about music mapped onto geographies and societies.

#### 4. Research Methods

In this section, the research approach, focus of research, data collection techniques, as well as data validity and data analysis techniques, are explained as follows:

##### 4.1. Research Approach

The research approach applied for this research is ethnomusicological. The use of ethnomusicology is based on the consideration that the object or material under study is ethnic music that is used as a mean of art by its owners. According to Pettan and Titon (2015) the ethnomusicological approach is very possible to be

used for the research of ethnic music, in which life in a particular region or culture and the emergence and life of ethnic music are inseparable from the socio-cultural life of the local community. Further, Livingston (1999) and Peterson & Berger (2010) stated that when it comes to ethnic music, ethnic talk is an issue that could not be separated out. Ethnic music can never be separated out from the phenomenon of the background of the socio-cultural life of its owner community. For this reason, this research uses the ethnomusicological method with the aim that the problems of ethnic Javanese *gamelan* music life in Indonesia that are still alive in the community of its owner, even though life is shrinking, can be explained using the socio-cultural context of its owner and of course this is also closely related with the taste in art of its supporters or owners.

#### 4.2. Data Collection Techniques

The focus of this research relates to the life of ethnic *gamelan* music in Central Java, Indonesia in three subcultures in Central Java, namely *Negeri Gung*, *Banyumas*, and the northern coast of Central Java or *Pantura*. The life of ethnic *gamelan* music in the three subcultures is seen from the perspective of musical taste and the background of the socio-cultural phenomenon of the arts in relation to the style of music in the three subcultures in Central Java, Indonesia. Data collection techniques are done by observation, interviews, and documentation studies. Observations were made on several ethnic *gamelan* music groups in Central Java. It is done by observing and paying attention to how they play *gamelan* music that sometimes also uses songs that are sung to the accompaniment of *gamelan* music. Interviews were also conducted to find out more deeply about the various things that caused them to join the ethnic *gamelan* music group. Documentation studies, taken from audio and audio-visual recordings that relate to many groups which are currently manifested in the form of recordings.

#### 4.3. Data Validity Techniques and Data Analysis

The data validity technique applied in this study is data triangulation, the main thing is to cross-check between the data obtained from observations, data from interviews, and data from the results of documentation studies. Jick (1979) mentioned that »when more than one method is being used together, each weakness can be compensated with another's strength.« Therefore, triangulation can potentially generate what anthropologists call »holistic work« or »thick description«. All data obtained that are mutually compatible and support each other, are considered valid. The data analysis technique applied is interactive analysis, through the process of gathering data, reducing data, presenting data, and verify-

ing. In data collection, the data collected is data relating to aesthetic flavors or musical flavors that exist in the *gamelan* music group and socio-cultural backgrounds and current conditions. It also relates to the various characteristics of the ethnic *gamelan* music playing which is seen as a musical style in three subcultures in Central Java. Data reduction is carried out, related to sorting and detailing each data set in accordance with the research issues raised.

## 5. Results and Discussion

The beginning of the emergence of *gamelan* music and song as the ethnic music of Indonesian Javanese society is closely related to its function as a medium of aesthetic expression for the purpose of ritual ceremonies and/or the delivery of religious messages. At present, the importance of ritual and/or delivery of religious messages still exists, but do not always use the media for expression of *gamelan* art. That became one of the factors that caused the ethnic art of *gamelan* music and song to become increasingly marginalized.

Although ethnic Javanese *gamelan* music and Javanese song are felt marginalized in the musical life of its community of owners and supporters, it is in fact still there and is used as a means of artistry by some of the community owners together with various other types of music. Javanese *gamelan* music and Javanese song still exist and are studied and there are still Javanese ethnic music groups living in Javanese society. What is conveyed here includes formal education which is specifically studying and developing ethnic Javanese *gamelan* music and song. Why is Javanese ethnic music still alive even now in the life of the new world as if this ethnic music is outdated? That's mainly because there is still an aesthetic taste for *gamelan* music inherent in the supporting community.

In childhood, music can become associated with certain feelings (Thompson, 2015). This also happened in every *gamelan* music group that is still alive in Central Java. Almost all personnel of the *gamelan* music group studied by the research team said they were familiar with Javanese *gamelan* music and song since childhood. There are some adults who come to learn to play Javanese *gamelan* music and song because they are happy and know them as adults but that amounts to an insignificant number of people. In general, ethnic *gamelan* and Javanese music lovers who play in *gamelan* music groups have known such music since childhood. They have heard about or known from media such as radio or television of the existence of *gamelan* music in the community which might be associated with a certain family which played *gamelan* music, and or a few of them knew *gamelan* music and Javanese song from school.

These childhood memories make them still want to continue to perform *gamelan* music even though it is an interest they pursue alongside their involvement with various other types of music. The issue of meaning in art is related to

the assessment of the art, for example whether it can be enjoyed or not, arouse the imagination or not, and is able to realize cultural values or not (Kaemmer, 1993). One of the research participants stated that the *gamelan* instrument always brings the memory of a local community's party, because in the past, *gamelan* music was played in every celebration from weddings to funerals. Now, he stated, it always feels as if something is missing when he comes to a wedding, as the music has been substituted by other genres. The original meaningfulness having departed, the community uses it for art and the members of the supporting community form groups to play ethnic *gamelan* music, even though it is only for the purpose of artistic expression.

Returning to the thought of John E. Kaemmer, meaning is considered as something that is found when they connect the symptoms that are experienced now with past experiences stored in memory. The meaning is in the mind of the human, continues to be associated with history or events stored in memory, of how the person lived in the past, and related to people or society. Related to this meaning, John E. Kaemmer stated that there are at least three meanings in music, among them what is being carried or presented, and what is done by music (Kaemmer, 1993).

Music is a symbol. Symbols are linguistic forms which replace various kinds of meanings which then evoke feelings and emotions that attract action (Dasilva, Blasi, and Dees, 1984; Yinger and Springer, 2019). That also seems to be one of the reasons why some of the Javanese cultural community members founded the Javanese *gamelan* ethnic music group, which was no more than their effort to be able to express the art of *gamelan* music by playing with the group. It seems that based on their past experiences that were separated from their other goals, the music is made meaningful to them. Therefore, also based on field data obtained from this study it can be understood that members of the Javanese *gamelan* music lovers who have a group to play *gamelan* music are those who have the same flavor of *gamelan* music and they feel it is very meaningful to them.

The meaningfulness of an action can also be seen from the perspective of Blumer's symbolic interactionism (Blumer, 2017), so that (1) humans act on something based on the meanings that exist in something for them, (2) the meaning comes from one's interaction with others, and (3) those meanings are perfected while the process of social interaction takes place. Likewise, it is the phenomenon of the field that exists in some Javanese *gamelan* ethnic music groups in Central Java, which until now is still alive and used as a means of art by the community or a small portion of the community owner. This phenomenon is not only because there is still a sense of ethnic *gamelan* music as a single meaningful category but also because the social support associated with it can carry out the distribution of artistic flavors with fellow supporters.

Humans are social creatures whose existence is always in need of others (Tajfel, 1981; Essed, 2020; Font, Garay, & Jones, 2016). According to MacDonald & Leary (2005) as well as Jensen-Campbell & Malcolm (2007), in the relationship



between humans what is important is the reaction that arises as a result of memories. In this research it is found that when someone has a fondness or memories of ethnic *gamelan* music that responded positively by others who may have the same memories, then the reaction will continue to take place, so it is natural that those who have the same taste for the art of *gamelan* music continue to gather to express something they have in common. The formation of Javanese *gamelan* ethnic music groups as a group of people who share the same taste of *gamelan* art in the end was common. That is the color of Blumer's theory which was applied to human social relations in the life of art in society which results in continuity of art life; in this context it is the ethnic music of *gamelan* Java.

As mentioned above, in Central Java there are three subcultures, namely *Negeri Gung*, *Banyumas*, and *Pantura*. It turns out that the three subcultures each have the same *gamelan* playing patterns or the same style, but also each subculture has a distinct characteristic or style.

The similarity of the musical patterns or styles of Javanese *gamelan* music playing in the three subcultures of Central Java is that they both uphold the Surakarta style as a center that develops Javanese *gamelan* music, centered in the Surakarta palace. The structure of Javanese *gamelan* music in the Surakarta style has been standardized, so that anyone can play according to the standardized structure of the game. While of course there is development between the subculture of *Gung*, *Banyumas*, and *Pantura*, each develops in its own way according to the characteristics of the region. For the pattern of ethnic *gamelan* music playing, *Negeri Gung* continues to develop Surakarta style play patterns that are structured and smooth in character but with a rather fast tempo. The pattern of *gamelan* in the *Banyumasan* style is festive, crowded, popular, and tends to be vulgar, and free. The pattern of the *Pantura* style is a combination of various types of music. There are elements of Surakarta or *Negeri Gung*, there are *Banyumasan* nuances, and there are Sundanese nuances that are played with free, open expression.

According to Dasilva, Blasi, and Dees (1984), portrayals of the form of music of certain social groups can be used to describe the social phenomena of the people concerned. The characteristics of music that exist in this form of music are social expressions and/or cultural expressions of the music owner's community. The pattern of ethnic *gamelan* music performance in the *Negeri Gung* which continues to develop Surakarta style play patterns that are structured and smooth but uses a rather fast tempo, shows that the *Gung* sub-culture is indeed in its community structure still regularly following the cultural patterns of the Surakarta palace. The character of the people is subtle, but in response to the age, life tends to be fast.

The pattern of the *Banyumasan* style is lively, crowded, and tends to be vulgar, and free. That is in accordance with the phenomenon of the condition of *Banyumas* as people far from the center of power or government, involved in farming life, and living together with mutual cooperation. Unlike the game patterns or *Banyu-*

*mas* music style, the *Pantura* style of music is commonly called *Tegalan*. The term *Tegalan* refers to the *Pantura* region named *Tegal* or Tegal Territory as part of *Pantura*. This Tegal region has ethnic music as a unique style of Javanese *gamelan* music.

The pattern in the *gamelan* ethnic music of the *Pantura* Tegalan style is a mixture of various types of music. There are elements of Surakarta or *Negeri Gung*, there are *Banyumasan* nuances, and there are Sundanese nuances that are played with free, open expressions. Sunda is a tribe of West Java that is Tegal, close to the Sunda region. This art form reflects the socio-cultural conditions of the people that are open, free, and can accept anyone and any culture, and try to adapt to any situation and condition. According to Bennett, Curran, Gurevitch, and Wollacott (2005) it seems to be a common feature of a coastal community whose character is open and not overly organized with manners over social class. The art form is thus identical to the socio-cultural conditions of the community and the physical environment of the owner (Harton & Bullock, 2007).

Art always presents itself in the midst of human life in society both as personal expressions and joint expressions of human groups or society (Carnwath & Brown, 2014). Art also exists as an integrative human need that reflects human beings as cultural beings, which emanates from basic human qualities as thinkers and moral beings whose function is to integrate various needs into a morally justified system, understood by the mind, and received by the feeling (Wesch 2018). The existence of Javanese ethnic music which still exists in the midst of the community, shows that the value of ethnic culture and art is still there, at least there it still serves the aesthetic taste in the community of the owner.

Differences regarding certain styles of art or music within each group or sub-culture of the community also become natural because of conditions that are not always the same. Aspirations, resources, and needs that are always the same, both the type and nature as well as the quantity and quality, in various groups of people for aesthetic expression have given forms and patterns of expression that are specific to the artwork created by humans. Thus, it can also be said that every community, both consciously and unconsciously, develops art as an aesthetic expression and expression that stimulates it in line with the views, aspirations, needs, and ideas that dominate it (Lowe, 2000).

The ways of gratifying aesthetic needs are culturally determined and integrated with other aspects of culture. The process of satisfying aesthetic needs takes place and is governed by a set of values and principles that apply in society, and therefore tends to be realized and passed on to the next generation. Typically, the core of these (Pineda, 2014; Wolfe, Garnier, and Smith, 2009) values and principles can rarely change unless the set of values and principles no longer function in harmony or are accepted by the minds of their supporters at the time (Schwartz et al., 2010). For this reason, it also becomes natural that the culture of society in general develops the art used as a means of aesthetic expression and that it also

changes and develops and becomes increasingly different in each subculture depending on the cultural conditions of each subculture, as is clear in the form of Javanese *gamelan* performance in the different styles of the three subcultures in Central Java.

In connection with culture, culture in this case is defined as the overall knowledge, beliefs, and values possessed by humans as social creatures. The contents of these are sets of knowledge models or systems of meaning that are intertwined as a whole in symbols transmitted historically. These knowledge models are used selectively by supporters of their communities to communicate, preserve and connect knowledge, and behave and act in the face of their environment in order to meet their various needs (Geertz, 1973; Suparlan, 2014; Fischler, 2011).

In this connection Rapoport (1980) and Valsiner (2000) define culture as a setting for a type of human being, which is normative for certain groups; and those who give birth to certain lifestyles that are typically and meaningfully different from other groups. It is a setting for the manifestation of human behavior and work that contributes to the realization of a lifestyle that has characteristics. Those contributions then become increasingly attached and united in life together, so that everything that appears as behavior and human work is increasingly clear in relation to the culture supported by the community groups concerned. Art style in the cultural context is only possible through the rules that are applied together, a set of cognitive models, symbol systems, and some views of a desired form.

Art style as a form of beauty in essence refers to the understanding of various things that require a touch of taste, understanding, and sensitivity to something that is manifested in an art form, which results in the growth of feelings of fascination. Touching of taste, understanding, and appreciation that foster a sense of charm will gain meaning if the people involved in it use symbols that are understood together in the context of culture (Osborne and Farley, 1970; Edensor, 2002). Finally, art styles can become part of culture in their environmental settings.

## 6. Conclusion

Based on the results of research and discussion it can be concluded that first, traditional Javanese *gamelan* music still has its own place in the heart of its supporters. The aesthetic taste for ethnic music often derives from the childhood memories of its supporters. Further, ethnic music is a memory that is inherent or pervades their souls into adulthood. Based on this phenomenon, ethnic music is maintained in the life of the community and is used as a means of channeling aesthetic flavors for the supporting community. Second, the existence of different art styles in each subculture is always an expression that appears as a result of socio-cultural phenomena and the physical environment that always surrounds the living conditions of the people. The changing socio-cultural life of the

community has made people's tastes towards their ethnic music also change with the times. That resulted in the emergence of new ethnic music styles in each subculture, which were adaptive to their respective environments.

### 7. Further Possible Research

After researching about the life of ethnic music in Central Java, one of the conclusions was that the existing ethnic musics in three subcultures in Central Java have developed differently because of the differences in the socio-cultural background of the supporters. It is influenced by the physical environment which shapes differences in the habits of the community living in a particular area. Therefore, research which might be carried out in the near future is to find out the typical differences of each developed ethnic music which is seen from the perspective of musical form or style.

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### Sažetak

#### **Estetičke karakteristike i stil etničke glazbe u društvenom i kulturnom životu modernoga doba**

U naše moderno doba u središnjoj Javi postoji etnička glazba koju podržava njezino društvo i pristaše. Postoje tri supkulture, tj. *Banyumasan*, *Negeri Gung*, i *Pantura* ili sjeverna obalna Java. Sličnosti u svakoj supkulturi leže u tome što sve tri još uvijek čuvaju etnički glazbeni život u ovom modernom dobu, premda razlike u društvenim običajima i društvenom životu čine da etnička glazba svake od njih ima svoje tipične karakteristike. Cilj je ove studije da pronađe estetičke aspekte svake zajednice u očuvanju etničke glazbe i analizira razne stilove u razvitku gamelana među supkulturama. Tehnike sakupljanja podataka su promatranje, intervjui i istraživačka dokumentacija. Rezultati su pokazali da estetičke aspekte uočavaju ljudi koji žive na Javi koji posjeduju iskustvo sviranja i slušanja gamelan glazbe kao rezultata jedinstvenih doživljaja koje su imali kao djeca i koji su utisnuti u njih do danas. Nadalje, stilske razlike u njihovu razvitku uočava svaka supkultura kao rezultat različitih društveno-kulturnih i ambijentalnih pojava. Drugim riječima, postoje specifične karakteristike supkultura *Banyumasan*, *Negeri Gung* i *Pantura* koje svaka od njih razvija na svoj način prema karakteristikama regije. Što se obrazaca sviranja etničke gamelan glazbe tiče, *Negeri Gung* upotrebljava strukturirani i karakterom blagi model ali u prilično brzom tempu. S druge pak strane, obrazac koji izražava stil *Banyumasan* je veseo, popularan, naginje vulgarnom i slobodan je. Stil *Pantura* je kombinacija raznih tipova glazbe. On sadrži elemente Surakarte ili *Negeri Gunga*, nijanse *Banyumasana*, ali i sundanskoga, a sviraju se slobodno i s otvorenom ekspresivnošću.

## 5. Proof Reading Result and Revision Submission (20 April 2021)

The screenshot shows a Gmail interface with the search bar containing "stanislaw". The left sidebar shows the "Mail" section with folders: Mail (2,065), Inbox (2,065), Starred, Snoozed, Sent, Drafts (36), and More. Below "Mail" are "Chat" (No conversations, Start a chat) and "Rooms" (No rooms, Create or find a room). The "Meet" section is partially visible at the bottom.

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Aesthetic Features and Ethnic Music Style in Social and Cultural Life  
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Semarang, April, 19th 2021

Sincerely,



Your Penpal

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## Aesthetic Features and Ethnic Music Style in Social and Cultural Life of the Modern Era

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### 1. Introduction

The life of music in this world is like a human heart. It is always throbbing and is an important part of life (Niland 2012; Blacking 1981; Malloch and Trevarthen 2009; Sarkar and Biswas 2015; Swaminathan and Schellenberg 2015). Music always exists, lives, and is developed by individuals and/or social groups of human society (Malloch and Trevarthen 2009; Dissanayake 2005). Real music exists and develops in every social group and/or layer of human society. In traditional society, ethnic music has developed; and in modern society, various types of music have been developed to fulfill the need for a sense of beauty (Schippers, 2006). Therefore, in this world there are many types of music whose characteristics are not exactly similar (Lena and Peterson 2008; Pachet and Cazaly, 2000).

The human need for both a sense of beauty and aesthetic expression is always attached to other vital human needs such as food and drink (Ward & Lasen, 2009). According to Clayton, Herbert, and Middle-

### Abstract – Résumé

Ethnic music in Indonesia now mostly remains in the form of memories. However, Javanese gamelan music is still alive and developed in different styles among subcultures in Central Java. This study aims to discuss the aesthetic aspects of its community in preserving ethnic music and analyses different styles in the development of gamelan among subcultures. The research method is ethnomusicological. Data collection techniques comprise observation, interviews, and study documentation. The results show that aesthetic aspects come from the childhood listening and playing experiences of the participants which left a life-long imprint. The stylistic differences of each subculture are a result of the different socio-cultural and environmental contexts in which the styles developed.

**Keywords:** ethnic music  
• aesthetic expression •  
socio-cultural life •  
Javanese gamelan



ton (2013); Menon and Levitin (2005); and Juslin and Laukka (2004) no matter how difficult life is in a particular human society, there will still be a life of art or music in many forms. The function of music for the community centers on how it is used to express the art of human society. There are various kinds of music functions in general; some examples are those of pleasure or entertainment, religion, education, identity reflection, and therapy (Elliott, 2016; Dunbar, Kaskatis, MacDonald, and Barra, 2012; Spencer, 2015; Perlovsky, 2012).

Additionally, music often functions for the benefit of economic development through the music industry which also exists in all countries in the world, such as those developed in Australia, the United States, South Africa, Canada, Ireland, England, Scotland, and the Netherlands (Frenette, 2013). Cities of these countries develop musical performances for the benefit of sustaining the economic life of the city. Music venues are deliberately made for the benefit of economic values. Clinging to the existence of economic interests there are also other interests that accompany it, especially in relation to the interests of developing social and cultural values (van der Hoeven, 2018; Hitters & van de Kamp, 2010).

The need for artistic expression is not only dominated by older people or adults. Children also have needs that are more or less the same as those of parents or adults. Music or songs by children are also used to express what the child feels, knows, wants, and what the child has (Niland, 2012). There are also research findings about the importance of music or singing for children, through which children can recognize beauty or develop aesthetic experience (Campbell, 2002; Hallam, 2006).

Ethnic music, generally referred to as non-Western music, also lives and develops in various regions of a country's population. Not infrequently certain ethnic music also lives, develops, and is studied by other nations (Wang & Humphreys, 2009). Indonesian Javanese *gamelan* music, for example, in addition to being developed by the owner community itself, is also studied and developed by several countries in Europe and the Americas (Ishida, 2008). Ethnic music from Africa, apart from being developed by their owners in Africa, is also developed in Australia by migrants from Africa. Indeed, Australia protects the rights of migrants to develop their native cultural arts (Joseph, 2011). Not infrequently a new type of music is formed from a blend of music from other countries or regions that is used as a means of expression by a particular social group. In Turkey, for example, live music is used as a means of expression by those whose musical form was originally a type of music from central Asia and Anatolia whose existence has now been integrated (Ok & Erdal, 2015). Classical Chinese music influences Turkish music, while Turkish music also influences Chinese music in certain areas. Some types of musical instruments and models of folk songs from them appear as a combination. It is a form of music that emerges as a consequence of a cultural interaction (Erdal, 2015).

In relation to language, music is more often said to be a universal language with its own characteristics, or, at least music is considered as one of the important tools in relation to emotional communication (Juslin and Laukka 2004; Eerola and Vuoskoski, 2011). The results of research by Gabrielsson and Lindström (2010) also state that the integrity of music and its elements raises certain emotions. Some results of further studies show that music has emotional and social domains in which both aspects cannot be separated (Gardner, Pickett, Jefferis, and Knowles, 2005; Haslam, Bastian, and Bisset, 2004).

## 2. Field Phenomenon, Problems, and Objectives

Based on the facts of the results of research that have been outlined above, the results of the research can be used to see the real-life phenomenon of music and art in certain social groups in the community. In the context of this paper, the research team looks at the life of ethnic *gamelan* music in Central Java, Indonesia. Viewed culturally, in Central Java, Indonesia is divided into three subcultures, namely the *Negeri Gung* subculture, the Banyumasan subculture, and the Northern Coastal Java subculture. Each of these subcultures still retains *gamelan* music in the midst of the vibrant arts and culture of music developed from Western music or foreign music in various forms.

Such conditions were seen by the research team as an interesting phenomenon which becomes very important to understand. To be specific, researchers are eager to find out why the original ethnic music of Javanese *gamelan* still lives in the midst of the onslaught of foreign cultural arts that have been developed and have become popular with Indonesian people, not least in the Central Java region. Strangely, the characteristics or style of music from the three subcultures in Central Java, both *gamelan* music from the culture of *Gung*, *Banyumasan*, and *Pantura* (as the abbreviation for the coastline which in this context is the northern coast of Java). The question that arises as a problem of this research is, firstly, why the current condition in which technology has been advanced and people's tastes in art have changed violently, but the *gamelan* ethnic music in Central Java is still alive and or still used as a means of art by its supporters. It is true that in this the existence of this *gamelan* ethnic music from generation to generation seems to be increasingly shrinking. This condition is the main attraction for the authors to examine it and provide an explanation. Secondly, also related to why Javanese *gamelan* music, which originally came from the same ethnic *gamelan* music source, has grown in different ethnic music styles in each subculture in Indonesia. Related to that and based on the results of previous studies that have been highlighted in the previous sub-chapter, and also based on the phenomenon of the field and the issues raised, several research objectives for this study are presented in the following paragraph.

The purpose of this study is to understand the life of *gamelan* music in three subcultures in Central Java, Indonesia. In connection with that focus, it is important to know whether aesthetic taste and social and cultural factors of the supporting community play a role in determining the survival of ethnic Javanese *gamelan* music. In addition, it is also important to reveal why each of the three Central Java subcultures has a different aesthetic taste in terms of the *gamelan* musical patterns or ethnic music styles. This is the gap in the problems of this study that have not been addressed by other studies. The purpose of this paper is to provide answers to the above questions.

### 3. Theories and Related Researches

#### 3.1. Ethnic Music

Ethnic music has a strong correlation with culture. Cultural factors can be seen to interact with the structural and stylistic features of music with specific, often multi-layered and fluctuating meanings. Such meanings may be more precisely specified through channels other than the musical sound itself, such as lyrics, bodily movement, ritual actions, visual symbols, etc. (Widdess, 2012).

As a part of culture, ethnic music also has its connection with historical and social value. James (1990) found that ethnic music has been seen as a sociohistorical phenomenon that is concerned with the expression of the lives of social groups. In its preoccupation with musical genres and lyrics as expressions of changing social experience and consciousness, it dovetails, often indistinguishably with the approach of social history. Its flaw, however, is that it sometimes ignores specifically aesthetic dimensions in favour of broadly social ones.

Ethnic music always involves context and culture. Music can be used automatically to become a social identity formation. It is a symbol of the binding of group members, so that they can understand that they belong to each other. Music helps the group of society draw boundaries between groups to shape and strengthen social identities (Lidskog, 2016; Rice, 2013). Shelemay (2006) explained these findings by saying that through music, emotional, social, and cognitive ties can develop. It is related to the social memory and identity of each individual.

#### 3.2. The Development of Ethnic Music

In the 1970s and 1980s there were many new-born nation-states in Southeast Asia which implied the success of western style development. Massive cities such

as Jakarta, Kuala Lumpur, and Bangkok emerged. The new formation of those cities created hundreds of thousands of newcomers from both the nearby countryside and remote islands, resulting in a hotchpotch of cultures, ethnic affiliations, and a variety of lifestyles in the cities' neighborhoods. It included the new phenomenon of the demonstration of religious affiliation in public places, with the Islamist movement by Muslim Southeast Asia rapidly gaining ground.

This movement also influences the music and culture in certain regions such as *gambus*, a musical genre rooted in the Arab-Indonesian community and available on record since at least the 1930s. *Gambus* comes with the disadvantage that it was mostly sung in the Arabic language. Although Southeast Asian Muslims were well acquainted with Arabic through their religious practices, it was not the language they used for daily communication. Towards the 1960s, Muslim Malay performers in Indonesia and the newborn nation states of Malaysia and Singapore started experimenting with *gambus* using the Malay language.

Another factor that influences the development of ethnic music in the past was migration and the emergence of what is usually called as Diaspora. Lidskog (2016) and Safran (2004) explained that diaspora involves a collective memory and connection with everything related to their homeland culture. It is supported by Ramnarine (2007) who explained that diaspora consists of both history and newness. Diasporas are doing their performance of traditional music which makes new musical sounds of diasporic practices.

In relation to ethnomusicology, Slobin (2003) revealed that ethnomusicology becomes complicated when applied to music under the context of migration, diasporas, multicultural societies and transnational circulations. Slobin (2003) further encourages the reader to look beyond music, and beyond the conceptual presumptions about music mapped onto geographies and societies.

#### 4. Research Methods

In this section, the research approach, focus of research, data collection techniques, as well as data validity and data analysis techniques, are explained as follows:

##### 4.1. Research Approach

The research approach applied for this research is ethnomusicology. The use of ethnomusicology is based on the consideration that the object or material under study is ethnic music used as a means of art by its owners. According to Pettan and Titon (2015) the ethnomusicological approach is very possible to be

used for the research of ethnic music, in which life in a particular region or culture and the emergence and life of ethnic music are inseparable from the sociocultural life of the local community. Livingston (1999) and Peterson & Berger (2010) stated that when it comes to ethnic music, ethnic talk is an issue that could not be separated out. Ethnic music can never be separated out from the phenomenon of the background of the socio-cultural life of its owner community. For this reason, this research uses the ethnomusicology method that addresses the problems of ethnic Javanese *gamelan* music life in Indonesia. These problems are still alive in the community of its owner even though life is shrinking. They can be explained using the socio-cultural context of its owner and this approach is closely related to the taste in art of its supporters or owners.

#### *4.2. Data Collection Techniques*

The focus of this research is the life of ethnic *gamelan* music in Central Java, Indonesia in three subcultures, namely *Negeri Gung*, *Banyumasan*, and the northern coast of Central Java or *Pantura*. The life of ethnic *gamelan* music in these three subcultures is seen from the perspective of musical taste and the background of the socio-cultural phenomenon of the arts in relation to the style of the music. Data collection employs observation, interviews, and documentation studies. Observations were made on several ethnic *gamelan* music groups in Central Java. The research team observed how the group members play *gamelan* music and sing some traditional songs to the accompaniment of the *gamelan* music. Interviews were also conducted to find out more deeply about the various reasons that encouraged them to join the ethnic *gamelan* music group. Documentation studies were taken from audio and audio-visual recordings of group performances which are manifested in the form of recordings.

#### *4.3. Data Validity Techniques and Data Analysis*

The data validity technique applied in this study is data triangulation. The main method is cross-checking the data obtained from observations, interviews, and documentation studies. Jick (1979) stated that »when more than one method is used together, the weakness of the methods can be compensated with each others' strength. Therefore, triangulation can potentially generate what anthropologists call as holistic work. All data obtained that are mutually compatible and support each other, are considered valid. In relation to this, the data analysis technique applied in this study is interactive analysis through the process of gathering data, reducing data, presenting data, and verify-

ing. During data collection, the data is related to aesthetic flavors or musical flavors that exist in the *gamelan* music group and socio-cultural backgrounds and current conditions. The data also connects with the various characteristics of the ethnic *gamelan* music seen as musical styles in three subcultures in Central Java. Data reduction is further carried out, which includes sorting and detailing each data set in accordance with the issues raised.

## 5. Results and Discussion

The beginning of the emergence of *gamelan* music and song as the ethnic music of Indonesian Javanese society is closely related to its function as a medium of aesthetic expression. The original purpose of the music is for ritual ceremonies and/or the delivery of religious messages. At present, ritual and/or delivery of religious messages still exist, but do not always use *gamelan* art as the media of expression. This became one of the factors that caused the ethnic art of *gamelan* music and song to become increasingly marginalized.

Although ethnic Javanese *gamelan* music and Javanese song are felt marginalized in the musical life of its community of owners and supporters, it is in fact still there and is used as a means of artistry by some of the community owners together with various other types of music. Javanese *gamelan* music and Javanese song still exist and are studied. There are also Javanese ethnic music groups still living in Javanese society. What is conveyed here includes formal education which is specifically studying and developing ethnic Javanese *gamelan* music and song. Why is Javanese ethnic music still alive even now in the life of the new world as if this ethnic music is outdated? That's mainly because there is still an aesthetic taste for *gamelan* music inherent in the supporting community.

In childhood, music can become associated with certain feelings (Thompson, 2015). This also happened in every *gamelan* music group that is still alive in Central Java. Almost all personnel of the *gamelan* music group studied by the research team said they were familiar with Javanese *gamelan* music and song since childhood. There are some adults who come to learn to play Javanese *gamelan* music and song because they are happy to do it and know them as adults but that amounts to an insignificant number of people. In general, ethnic *gamelan* and Javanese music lovers who play in *gamelan* music groups have known the music since childhood. They have heard about or known from media such as radio or television of the existence of *gamelan* music in the community which might be associated with a certain family which played *gamelan* music. A few of them got introduced to *gamelan* and Javanese song from school.

These childhood memories make them want to continue to perform *gamelan* music even though it is an interest they pursue alongside their involvement with various other types of music. This raises the issue of meaning in art related to

the assessment of the art, for example, whether it can be enjoyed, arouse the imagination, and is able to realize cultural values (Kaemmer, 1993). One of the research participants stated that the *gamelan* instrument always brings the memory of a local community's party, because in the past, *gamelan* music was played in every celebration from weddings to funerals. Now, he stated, it always feels as if something is missing when he comes to a wedding, as the music has been substituted by other genres. Now, communities solely use the music for art, and musical groups are then formed as a place where people can play ethnic *gamelan* music for the purpose of artistic expression.

Returning to the thought of John E. Kaemmer, meaning is considered as something that is found when they connect the symptoms that are experienced now with past experiences stored in memory. The meaning is in the mind of the human, continues to be associated with history or events stored in memory, of how the person lived in the past, and related to people or society. Related to this meaning, John E. Kaemmer stated that there are at least three meanings in music, among them are what is being carried or presented and what is done by music (Kaemmer, 1993).

Music is a symbol. Symbols are linguistic forms which replace various kinds of meanings which then evoke feelings and emotions that attract action (Dasilva, Blasi, and Dees, 1984; Yinger and Springer, 2019). This also seems to be one of the reasons why some of the Javanese cultural community members founded the Javanese *gamelan* ethnic music group, which was no more than their effort to be able to express the art of *gamelan* music by playing with the group. It seems that, based on their past experiences that were separated from their other goals, the music is made meaningful to them. Therefore, also based on field data obtained from this study, it can be understood that members of the Javanese *gamelan* music lovers who have a group to play *gamelan* music are those who have the same flavor of *gamelan* music and they feel it is very meaningful to them.

The meaningfulness of an action can be seen from the perspective of Blumer's symbolic interactionism (Blumer, 2017). According to symbolic interactionism, (1) humans act on something based on the meanings that exist in something for them, (2) the meaning comes from one's interaction with others, and (3) those meanings are perfected while the process of social interaction takes place. Likewise, these are a phenomenon that occurs within several Javanese *gamelan* ethnic music groups in Central Java. This phenomenon is due to not only the sense that ethnic *gamelan* music is a single meaningful category, but also the social support associated with it that carries out the distribution of artistic flavors with fellow supporters.

Humans are social creatures whose existence is always in need of others (Tajfel, 1981; Essed, 2020; Font, Garay, & Jones, 2016). According to MacDonald & Leary (2005) as well as Jensen-Campbell & Malcolm (2007), in the relationship

among humans, what is important is the reaction that arises as a result of memories. In this research, it is revealed that when someone has a fondness with or memories of ethnic *gamelan* music that corresponds positively with others who may have similar memories, the reaction to the music continues to take place. It is natural that those who have the same taste for the art of *gamelan* music continue to gather to express something they have in common. The formation of Javanese *gamelan* ethnic music groups as a group of people who share the same taste of *gamelan* art thus became common. This is the color of Blumer's theory which was applied to human social relations in the life of art in society. This social relation results in the continuity of art life; in this context, it is the ethnic music of Javanese *gamelan*.

As previously mentioned, there are three subcultures of music in Central Java, namely *Negeri Gung*, *Banyumas*, and *Pantura*. It turns out that each of the three subcultures have the same type of *gamelan* playing the same patterns and style.

The similarity of the musical patterns or styles in the three subcultures is that they uphold the Surakarta style that originated in the Surakarta palace. The structure of Javanese *gamelan* music in Surakarta style has been standardized, so that anyone can easily play according to the standardized structure of the music. While of course there is development between the subculture of *Gung*, *Banyumas*, and *Pantura*, each develops in its own way according to the characteristics of the region. For the pattern of ethnic *gamelan* music, *Negeri Gung* continues to develop the patterns of Surakarta style that are structured and smooth but with a rather fast tempo. In contrast, the pattern of *gamelan* in the *Banyumasan* style is festive, crowded, popular, and tends to be vulgar as well as free. Meanwhile, the pattern of the *Pantura* style is a combination of various types of music. There are elements of Surakarta or *Negeri Gung* nuances, *Banyumasan* nuances, and Sundanese nuances that are played with free, open expression.

According to Dasilva, Blasi, and Dees (1984), portrayals of the form of music of certain social groups can be used to describe the social phenomena of the people concerned. The characteristics of music that exist in this form of music include social expressions and/or cultural expressions of the music owner's community. The pattern of ethnic *gamelan* music performance in *Negeri Gung* which develops the Surakarta style that are structured and smooth but with a rather fast tempo, shows that the *Gung* sub-culture is still regularly following the cultural patterns of the Surakarta palace in its community structure. The character of the people is subtle, but in response to the age, life tends to be fast.

The pattern of the *Banyumasan* style is lively, crowded, and tends to be vulgar, and free. That is in accordance with the phenomenon of the condition of *Banyumas* people that live far from the center of power or government. They are mostly involved in farming life and living together with mutual cooperation.



The *Pantura* music style is commonly called *Tegalan*. The term *Tegalan* refers to the *Pantura* region named *Tegal* or Tegal Territory as part of *Pantura*. This Tegal region has an ethnic music with unique style of Javanese *gamelan* music.

The pattern in the *gamelan* ethnic music of the *Pantura* Tegalan style is a mixture of various types of music. There are elements of Surakarta or *Negeri Gung* nuances, *Banyumasan* nuances, and Sundanese nuances that are played with free, open expressions. Sunda is a tribe of West Java that close to the Tegal region. This art form reflects the socio-cultural conditions of the people that are open, free, acceptance of anyone and any culture, and adaptive to any situation and condition. According to Bennett, Curran, Gurevitch, and Wollacott (2005), it seems to be a common feature of a coastal community whose character is open and not overly organized with manners over social class. In relation to *Pantura* Tegalan, the art form is thus identical to the socio-cultural conditions of the community and its physical environment (Harton & Bullock, 2007).

Art always presents itself in the midst of human life in society both as personal and joint expressions of human groups or society (Carnwath & Brown, 2014). Art also exists as an integrative human need that reflects human beings as cultural beings. Art emanates from basic human qualities as thinkers and moral beings whose function is to integrate various needs into a morally justified system, understood by the mind, and received by the feeling (Wesch 2018). The existence of Javanese ethnic music, which still exists within the community, shows that the value of ethnic culture and art is still there; it at least serves the aesthetic taste in the community of the owner.

Differences regarding certain styles of art or music within each group or sub-culture of the community becomes natural because the conditions of the community are not always the same. Aspirations, resources, and needs, both the type and nature as well as the quantity and quality, in various groups of people for aesthetic expression have given forms and patterns of expression that are specific to the artwork created by humans. Thus, it can be said that every community, both consciously and unconsciously, develops art as an aesthetic expression and expression that stimulates it in line with the views, aspirations, needs, and ideas that dominate it (Lowe, 2000).

The ways of gratifying aesthetic needs are culturally determined and integrated with other aspects of culture. The process of satisfying aesthetic needs takes place and is governed by a set of values and principles that apply in society, and, therefore, tends to be realized and passed on to the next generation. Typically, the core of these values and principles (Pineda, 2014; Wolfe, Garnier, and Smith, 2009) can rarely change unless the set of values and principles no longer function in harmony or are accepted by the minds of their supporters at the time (Schwartz et al., 2010). For this reason, it also becomes natural that the culture of society in general develops the art used as a means of aesthetic expression. It changes and develops and becomes increasingly different in each

subculture depending on the cultural conditions, as seen in the form of Javanese *gamelan* performance in the different styles.

In connection with culture, culture in this context is defined as the overall knowledge, beliefs, and values possessed by humans as social creatures. This culture embodies a set of knowledge models or systems of meaning that are intertwined as a whole in symbols transmitted historically. These knowledge models are used selectively by the members of their communities to communicate, preserve and connect knowledge, and behave as well as act in the face of their environment to meet their various needs (Geertz, 1973; Suparlan, 2014; Fischler, 2011).

Rapoport (1980) and Valsiner (2000) define culture as a setting for a type of human being, which is normative for certain groups; and those who give birth to certain lifestyles that are typically and meaningfully different from other groups. It is a setting for the manifestation of human behavior and work that contributes to the realization of a lifestyle that has characteristics. Those contributions then become increasingly attached and united in life together, so that everything that appears as behavior and human work is increasingly clear in relation to the culture supported by the community groups concerned. Art style in the cultural context is only possible through the rules that are applied together, a set of cognitive models, symbol systems, and some views of a desired form.

Art style as a form of beauty in essence refers to the understanding of various things that require a touch of taste, understanding, and sensitivity to something that is manifested in an art form, which results in the growth of feelings of fascination. The touch of taste, understanding, and appreciation will gain meaning if the people involved in it use symbols that are understood together in the context of culture (Osborne and Farley, 1970; Edensor, 2002). Finally, art styles can become part of culture in their environmental settings.

## 6. Conclusion

Based on the results of research and discussion it can be concluded that, first of all, traditional Javanese *gamelan* music still has its own place in the heart of its community members. The aesthetic taste for ethnic music often derives from the childhood memories of its members or supporters. Furthermore, ethnic music is a memory that is inherent or pervades their souls into adulthood. Based on this phenomenon, ethnic music is maintained in the life of the community and is used as a means of channeling aesthetic flavors for the supporting community. Second of all, the existence of different art styles in each subculture is always an expression that appears as a result of socio-cultural phenomena and the physical environment that always surrounds the living conditions of the people. The changing socio-cultural life of the community has made people's tastes

towards their ethnic music also changes. This resulted in the emergence of new ethnic music styles in each subculture, which are adaptive to their respective environments.

### 7. Further Possible Research

One of the conclusions of this study is that the existing ethnic music in three subcultures in Central Java have developed differently because of the differences in the socio-cultural background of the community members. It is influenced by the physical environment which shapes differences in the habits of the community living in a particular area. Thus, further research in the near future is expected to explore the typical differences of each developed ethnic music which is seen from the perspective of musical form or style.

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### Sažetak

#### **Esteti ke karakteristike i stil etni ke glazbe u društvenom i kulturnom životu modernoga doba**

U naše moderno doba u središnjoj Javi postoji etni ka glazba koju podržava njezino društvo i pristaše. Postoje tri supkulture, tj. Banyumasan, Negeri Gung, i Pantura ili sjeverna obalna Java. Sli nosti u svakoj supkulturi leže u tome što sve tri još uvijek uvaju etni -ki glazbeni život u ovom modernom dobu, premda razlike u društvenim obi ajima i društve- nom životu ine da etni ka glazba svake od njih ima svoje tipi ne karakteristike. Cilj je ovestudije da prona e esteti ke aspekte svake zajednice u o uvanju etni ke glazbe i analizirarazne stilove u razvitku gamelana me u supkulturama. Tehnile sakupljanja podataka su promatranje, intervjui i istraživa ka dokumentacija. Rezultati su pokazali da esteti ke as- pekte uo avaju ljudi koji žive na Javi koji posjeduju iskustvo sviranja i slušanja gamelan glazbe kao rezultata jedinstvenih doživljaja koje su imali kao djeca i koji su utisnuti u njih do danas. Nadalje, stilske razlike u njihovu razvitku uo ava svaka supkultura kao rezultat ra-zli itih društveno-kulturnih i ambijentalnih pojava. Drugim rije ima, postoje specifi ne ka- rakteristike supkultura Banyumasan, Negeri Gung i Pantura koje svaka od njih razvija na svoj na in prema karakteristikama regije. Što se obrazaca sviranja etni ke gamelan glazbe ti e, Negeri Gung upotrebljava strukturirani i karakterom blagi model ali u prili no brzom tempu. S druge pak strane, obrazac koji izražava stil Banyumasan je veseo, popularan, naginje vulgarnom i slobodan je. Stil Pantura je kombinacija raznih tipova glazbe. On sadr- ži elemente Surakarte ili Negeri Gunga, nijanse Banyumasana, ali i sundanskoga, a svira-ju se slobodno i s otvorenom ekspresivnoš u.

## 6. Asking for revision proof (22 April 2021)

The screenshot shows a Gmail interface with a search bar at the top containing "stanislaw". The left sidebar shows navigation options: Mail (2,065), Chat, Rooms, and Meet. The main content area displays two email messages.

**Message 1:**  
From: Stanislaw Tuksar <stanislavtuksar@gmail.com>  
To: me  
Date: Apr 22, 2021, 1:32 AM  
Content:  
Dear Colleague,  
Thank you for your answer, but I cannot find if (and where) you have made any corrections to your article! I have expected of you to indicate the changes (if any) by giving comments in the layout pdf version of your article, and not sending me another version of it. Please answer me ASAP because we are in the last stage of editing the issue before its publication.  
Best regards,  
Stanislaw Tuksar

**Message 2:**  
From: WADIYO Unnes <wadiyo@mail.unnes.ac.id>  
To: Stanislaw  
Date: Apr 22, 2021, 5:48 AM  
Content:  
Dear Dr. Tuksar,  
We apologize for not attaching the correction.  
Here I attach the document.  
Regards.

Below the second message is a PDF attachment titled "Proofread\_Wadiyo\_...".

## **6. ATTACHMENT FILE**

## Aesthetic Features and Ethnic Music Style in Social and Cultural Life of the Modern Era

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### 1. Introduction

The life of music in this world is like a human heart. It is always throbbing and is an important part of life (Niland 2012; Blacking 1981; Malloch and Trevarthen 2009; Sarkar and Biswas 2015; Swaminathan and Schellenberg 2015). Music always exists, lives, and is developed by individuals and/or social groups of human society (Malloch and Trevarthen 2009; Dissanayake 2005). Real music exists and develops in every social group and/or layer of human society. In traditional society, ethnic music has developed; and in modern society, various types of music have been developed to fulfill the need for a sense of beauty (Schippers, 2006). Therefore, in this world there are many types of music whose characteristics are not exactly similar (Lena and Peterson 2008; Pachet and Cazaly, 2000).

The human need for both a sense of beauty and aesthetic expression is always attached to other vital human needs such as food and drink (Ward & Lasen, 2009). According to Clayton, Herbert, and Middle-

### Abstract – Résumé

Ethnic music in Indonesia now mostly remains in the form of memories. However, Javanese gamelan music is still alive and developed in different styles among subcultures in Central Java. This study aims to discuss the aesthetic aspects of its community in preserving ethnic music and analyses different styles in the development of gamelan among subcultures. The research method is ethnomusicological. Data collection techniques comprise observation, interviews, and study documentation. The results show that aesthetic aspects come from the childhood listening and playing experiences of the participants which left a life-long imprint. The stylistic differences of each subculture are a result of the different socio-cultural and environmental contexts in which the styles developed.

**Keywords:** ethnic music  
• aesthetic expression •  
socio-cultural life •  
Javanese gamelan

ton (2013); Menon and Levitin (2005); and Juslin and Laukka (2004) no matter how difficult life is in a particular human society, there will still be a life of art or music in many forms. The function of music for the community centers on how it is used to express the art of human society. There are various kinds of music functions in general; some examples are those of pleasure or entertainment, religion, education, identity reflection, and therapy (Elliott, 2016; Dunbar, Kaskatis, MacDonald, and Barra, 2012; Spencer, 2015; Perlovsky, 2012).

Additionally, music often functions for the benefit of economic development through the music industry which also exists in all countries in the world, such as those developed in Australia, the United States, South Africa, Canada, Ireland, England, Scotland, and the Netherlands (Frenette, 2013). Cities of these countries develop musical performances for the benefit of sustaining the economic life of the city. Music venues are deliberately made for the benefit of economic values. Clinging to the existence of economic interests there are also other interests that accompany it, especially in relation to the interests of developing social and cultural values (van der Hoeven, 2018; Hitters & van de Kamp, 2010).

The need for artistic expression is not only dominated by older people or adults. Children also have needs that are more or less the same as those of parents or adults. Music or songs by children are also used to express what the child feels, knows, wants, and what the child has (Niland, 2012). There are also research findings about the importance of music or singing for children, through which children can recognize beauty or develop aesthetic experience (Campbell, 2002; Hallam, 2006).

Ethnic music, generally referred to as non-Western music, also lives and develops in various regions of a country's population. Not infrequently certain ethnic music also lives, develops, and is studied by other nations (Wang & Humphreys, 2009). Indonesian Javanese *gamelan* music, for example, in addition to being developed by the owner community itself, is also studied and developed by several countries in Europe and the Americas (Ishida, 2008). Ethnic music from Africa, apart from being developed by their own-owners in Africa, is also developed in Australia by migrants from Africa. Indeed, Australia protects the rights of migrants to develop their native cultural arts (Joseph, 2011). Not infrequently a new type of music is formed from a blend of music from other countries or regions that is used as a means of expression by a particular social group. In Turkey, for example, live music is used as a means of expression by those whose musical form was originally a type of music from central Asia and Anatolia whose existence has now been integrated (Ok & Erdal, 2015). Classical Chinese music also influences Turkish music, and while Turkish music also influences Chinese music in certain areas. Some types of musical instruments and models of folk songs from them appear as a combination. It is a form of music that emerges as a consequence of a cultural interaction (Erdal, 2015).

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In relation to language, music is more often said to be a universal language with its own characteristics, or, at least music is considered as one of the important tools in relation to emotional communication (Juslin and Laukka 2004; Eerola and Vuoskoski 2011). The results of research by Gabrielsson and Lindström (2010) also state that the integrity of music and its elements raises certain emotions. Some results of further studies show that music has emotional and social domains in which both aspects cannot be separated (Gardner, Pickett, Jefferis, and Knowles, 2005; Haslam, Bastian, and Bisset, 2004).

## 2. Field Phenomenon, Problems, and Objectives

Based on the facts of the results of research that have been outlined above, the results of the research can be used to see the real-life phenomenon of music and art in certain social groups in the community. In the context of this paper, the research team looks at the life of ethnic *gamelan* music in Central Java, Indonesia. Viewed culturally, in Central Java, Indonesia is divided into three subcultures, namely the *Negeri Gung* subculture, the Banyumasan subculture, and the Northern Coastal Java subculture. Each of these subcultures still retains *gamelan* music in the midst of the vibrant arts and culture of music developed from Western music or foreign music in various forms.

Such conditions were seen by the research team as an interesting phenomenon which becomes very important to understand. To be specific, researchers are eager to find out why the original ethnic music of Javanese *gamelan* still lives in the midst of the onslaught of foreign cultural arts that have been developed and have become popular with Indonesian people, not least in the Central Java region. Strangely, the characteristics or style of music from the three subcultures in Central Java, both *gamelan* music from the culture of *Gung*, *Banyumasan*, and *Pantura* (as the abbreviation for the coastline which in this context is the northern coast of Java). The question that arises as a problem of this research is, firstly, why is the current condition in which technology has been advanced and people's tastes in art have changed violently, but the *gamelan* ethnic music in Central Java is still alive and or still used as a means of art by its supporters. It is true that in this the existence of this *gamelan* ethnic music from generation to generation seems to be increasingly shrinking. This condition is the main attraction for the authors to examine it and provide an explanation. Secondly, also of interest is related to why Javanese *gamelan* music, which originally came from the same ethnic *gamelan* music source, has grown in different ethnic music styles in each subculture in Indonesia. Related to that and based on the results of previous studies that have been presented above highlighted in the previous sub-chapter, and also based on the phenomenon of the field and the issues raised, the following several research objectives for this study can be stated are presented in the following paragraph.

The purpose of this study is to understand the life of *gamelan* music in three subcultures in Central Java, Indonesia. In connection with that focus, it is important to know whether aesthetic taste and social and cultural factors of the supporting community play a role in determining the survival of ethnic Javanese *gamelan* music. In addition, it is **also important** to **answer-reveal** why each of the three Central Java subcultures has a different aesthetic taste in terms of the *gamelan* musical patterns or ethnic music styles. This is the gap in the problems of this study **that-that** have not been addressed by other **studiess**. **Therefore, in this paper-The** purpose **of this paper is of the research is** to provide answers to the above questions.

### 3. Theories and Related Researches

#### 3.1. Ethnic Music

Ethnic music has a strong correlation with culture. Cultural factors can be seen to interact **in complex ways** with the structural and stylistic features of music with specific, **but** often multi-layered and fluctuating meanings. Such meanings may be more precisely specified through channels other than the musical sound itself, such as lyrics, bodily movement, ritual actions, visual symbols, etc. (Widess, 2012).

As a part of culture, ethnic music also has its connection with historical and social value. James (1990) found that ethnic music has been seen as a sociohistorical phenomenon that is concerned with the expression of the lives of social groups. In its preoccupation with musical genres and lyrics as expressions of changing social experience and consciousness, it dovetails, often indistinguishably with the approach of social history. Its flaw, however, is that it sometimes ignores specifically aesthetic dimensions in favour of broadly social ones.

Ethnic music always involves context and culture. Music can **then** be used automatically to become a social identity formation. It is a symbol of the binding of group members, so that they can understand that they belong to each other. Music helps the group of society **to** draw boundaries between groups to shape and strengthen social identities (Lidskog, 2016; Rice, 2013). Shelemay (2006) **explained further** these findings by saying that through music, emotional, social, and cognitive ties can develop. It is related to the social memory and identity of each individual.

#### 3.2. The Development of Ethnic Music

In the 1970s and 1980s there were many new-born nation--states in Southeast Asia which implied the success of western style development. Massive cities such

as Jakarta, Kuala Lumpur, and Bangkok emerged. The new formation of those cities ~~then also~~ created hundreds of thousands of newcomers from both the nearby countryside and ~~often~~ remote islands, resulting in a hotchpotch of cultures, ethnic affiliations, and a variety of lifestyles in the cities' ~~neighbourhoods~~ neighborhoods. It included the new phenomenon of the demonstration of religious affiliation in public places, with the Islamist movement ~~in by much of~~ Muslim Southeast Asia rapidly gaining ground.

This movement also influences the music and culture in certain regions such as ~~with~~ *gambus*, a musical genre rooted in the Arab-Indonesian community and available on record since at least the 1930s. ~~But~~ *Gambus* comes with the disadvantage that it was mostly sung in the Arabic language. ~~And~~ ~~A~~ although Southeast Asian Muslims were well acquainted with Arabic through their religious practices, it was not the language they used for daily communication. Towards the 1960s, Muslim Malay performers in Indonesia and the new-born nation states of Malaysia and Singapore started experimenting with *gambus* using the Malay language.

Another factor that influences the development of ethnic music in the past was migration and the emergence of what is usually called as Diaspora. Lidskog (2016) and Safran (2004) explained that diaspora involves a collective memory and connection with everything related to their homeland culture. It is supported by Ramnarine (2007) who explained that diaspora consists of both »history« and »newness«. Diasporas are doing their performance of traditional music which makes new musical sounds of diasporic practices.

In relation to ethnomusicology, Slobin (2003) ~~showed~~ revealed that ~~ethnomusicology~~ it becomes complicated when applied to music under the context of migration, diasporas, multicultural societies and transnational circulations. ~~Further~~, Slobin (2003) ~~she~~ further encourages the reader to look beyond music, and beyond the conceptual presumptions about music mapped onto geographies and societies.

#### 4. Research Methods

In this section, the research approach, focus of research, data collection techniques, as well as data validity and data analysis techniques, are explained as follows:

##### 4.1. Research Approach

The research approach applied for this research is ethnomusicology ~~real~~. The use of ethnomusicology is based on the consideration that the object or material under study is ethnic music ~~that is~~ used as a means of art by its owners. According to Pettan and Titon (2015) the ethnomusicological approach is very possible to be

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used for the research of ethnic music, in which life in a particular region or culture and the emergence and life of ethnic music are inseparable from the socio-cultural life of the local community. Further, Livingston (1999) and Peterson & Berger (2010) stated that when it comes to ethnic music, ethnic talk is an issue that could not be separated out. Ethnic music can never be separated out from the phenomenon of the background of the socio-cultural life of its owner community. For this reason, this research uses the ~~ethnomusicological-ethnomusicology~~ method ~~with the aim that that addresses~~ the problems of ethnic Javanese *gamelan* music life in Indonesia. ~~These problems that~~ are still alive in the community of its owner; even though life is shrinking. ~~They~~ can be explained using the socio-cultural context of its owner and ~~of course this approach is also~~ closely related ~~with to~~ the taste in art of its supporters or owners.

#### 4.2. Data Collection Techniques

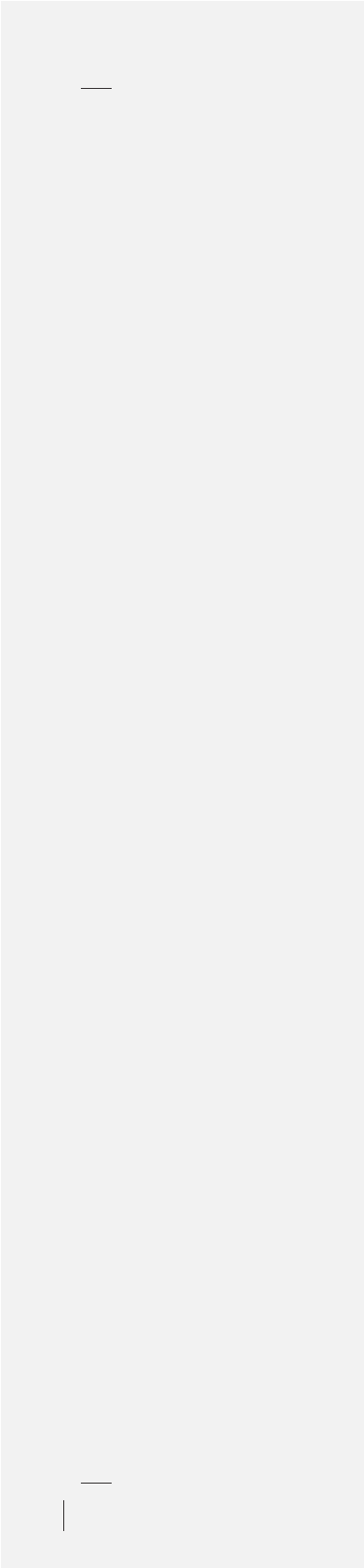
The focus of this research ~~relates is to~~ the life of ethnic *gamelan* music in Central Java, Indonesia in three subcultures ~~in Central Java~~, namely *Negeri Gung*, *Banyu-masan*, and the northern coast of Central Java or *Pantura*. The life of ethnic *gamelan* music in these three subcultures is seen from the perspective of musical taste and the background of the socio-cultural phenomenon of the arts in relation to the style of ~~the music in the three subcultures in Central Java, Indonesia~~. Data collection ~~techniques are employs done by~~ observation, interviews, and ~~document document~~-tation studies. Observations were made on several ethnic *gamelan* music groups in Central Java. ~~The research team observed It is done by observing and paying attention to how they the group members play gamelan music and that sometimes also uses songs that are sung some traditional songs~~ to the accompaniment of ~~the gamelan~~ music. Interviews were also conducted to find out more deeply about the various ~~things reasons~~ that ~~caused encouraged~~ them to join the ethnic *gamelan* music group. Documentation ~~studies, t studies were taken~~ from audio and audio-visual recordings ~~that relate to of many group performances~~ which are ~~currently~~ manifested in the form of recordings.

#### 4.3. Data Validity Techniques and Data Analysis

The data validity technique applied in this study is data triangulation. ~~the~~ The main ~~thing method is to~~ cross-checking ~~between~~ the data obtained from observations, ~~data from~~ interviews, and ~~data from the results of~~ documentation studies. Jick (1979) ~~mentioned stated~~ that »when more than one method is ~~being~~ used together, ~~each the~~ weak-ness ~~of the methods~~ can be compensated with ~~another's each others'~~ strength.« Therefore, triangulation can potentially generate what anthropologists call ~~as~~ »holistic work« or »thick descrip-tion«. All data obtained that are mutually compatible and support each other, are considered valid. ~~The In relation to this, the~~ data analysis technique applied ~~in this study~~ is interactive analysis, through the process of gathering data, reducing

data, presenting data, and verify-

| **88**



ing. ~~In~~ During data collection, the data ~~collected~~ is ~~data relating~~ ~~related~~ to aesthetic flavors or musical flavors that exist in the *gamelan* music group and socio-cultural back- grounds and current conditions. ~~It~~ The data also ~~relates~~ ~~to~~ ~~connects with~~ the various characteristics of the ethnic *gamelan* music ~~playing~~ ~~which is~~ seen as a musical styles in three subcultures in Central Java. Data reduction is ~~further~~ carried out, ~~related to~~ ~~which includes~~ sorting and detailing each data set in accordance with the ~~research~~ issues raised.

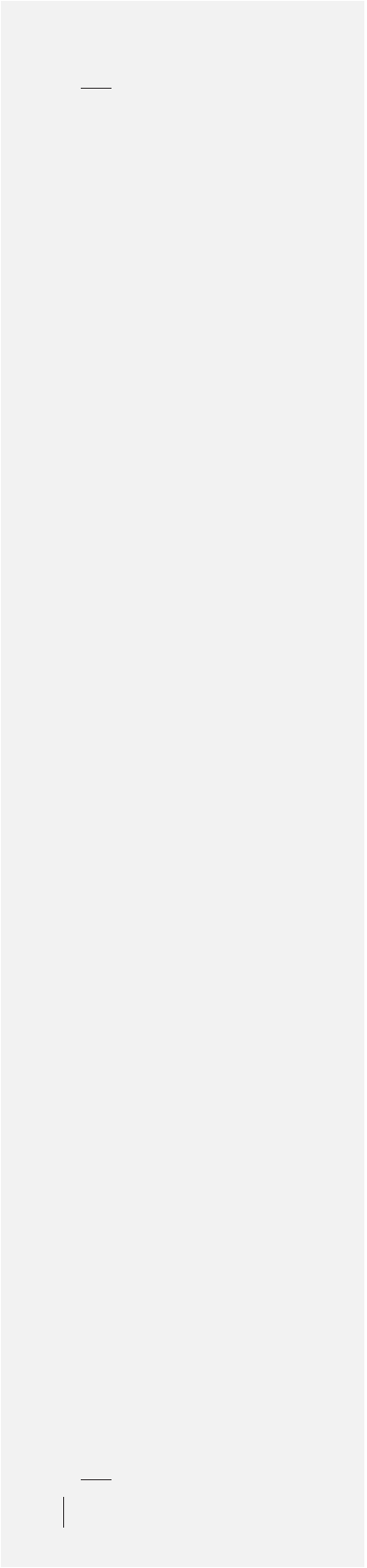
## 5. Results and Discussion

The beginning of the emergence of *gamelan* music and song as the ethnic music of Indonesian Javanese society is closely related to its function as a medium of aesthetic expression. ~~for~~ The ~~original~~ purpose of ~~the music is for~~ ritual ceremonies and/or the delivery of religious messages. At present, ~~the importance~~ ~~of~~ ritual and/or delivery of religious messages still exists, but do not always use ~~gamelan art as~~ the media ~~for of~~ expression ~~of~~ *gamelan art*. ~~That~~ This became one of the factors that caused the ethnic art of *gamelan* music ~~and song and song~~ to become increasingly marginalized.

Although ethnic Javanese *gamelan* music and Javanese song are felt marginalized in the musical life of its community of owners and supporters, it is in fact still there and is used as a means of artistry by some of the community owners together with various other types of music. Javanese *gamelan* music and Javanese song still exist and are studied, ~~and~~ There are ~~still also~~ Javanese ethnic music groups ~~still~~ living in Javanese society. What is conveyed here includes formal education which is specifically studying and developing ethnic Javanese *gamelan* music and song. Why is Javanese ethnic music still alive even now in the life of the new world as if this ethnic music is outdated? That's mainly because there is still an aesthetic taste for *gamelan* music inherent in the supporting community.

In childhood, music can become associated with certain feelings (Thompson, 2015). This also happened in every *gamelan* music group that is still alive in Central Java. Almost all personnel of the *gamelan* music group studied by the research team said they were familiar with Javanese *gamelan* music and song since childhood. There are some adults who come to learn to play Javanese *gamelan* music and song because they are happy ~~to do it~~ and know them as adults but that amounts to an insignificant number of people. In general, ethnic *gamelan* and Javanese ~~music lovers~~ ~~music lovers~~ who play in *gamelan* music groups have known ~~such the~~ music since childhood. They have heard about or known from media such as radio or television of the existence of *gamelan* music in the community which might be associated with a certain family which played *gamelan* music. ~~A~~ ~~and or a~~ few of them ~~knew got introduced to~~ ~~gamelan music~~ ~~and~~ ~~gamelan~~ and Javanese song from school.

These childhood memories make them ~~still~~ want to continue to perform *gamelan* music even though it is an interest they pursue alongside their involvement with various other types of music. ~~The~~ This raises the issue of meaning in art ~~is~~ related to



the assessment of the art, for example, whether it can be enjoyed ~~or not~~, arouse the imagination ~~or not~~, and is able to realize cultural values ~~or not~~ (Kaemmer, 1993). One of the research participants stated that the *gamelan* instrument always brings the memory of a local community's party, because in the past, *gamelan* music was played in every celebration from weddings to funerals. Now, he stated, it always feels as if something is missing when he comes to a wedding, as the music has been substituted by other genres. ~~The original meaningfulness having departed, the~~ Now, ~~the~~ community ~~solely~~ uses ~~it the~~ music for art, and ~~the members of the supporting community-musical form-~~ groups ~~are then formed as a place where people can~~ to play ethnic *gamelan* music, ~~even though it is only~~ for the ~~purpose of~~ purpose of artistic expression.

Returning to the thought of John E. Kaemmer, meaning is considered as something that is found when they connect the symptoms that are experienced now with past experiences stored in memory. The meaning is in the mind of the human, continues to be associated with history or events stored in memory, of how the person lived in the past, and related to people or society. Related to this meaning, John E. Kaemmer stated that there are at least three meanings in music, among them ~~are~~ what is being carried or presented, ~~and~~ what is done by music (Kaemmer, 1993).

Music is a symbol. Symbols are linguistic forms which replace various kinds of meanings which then evoke feelings and emotions that attract action (Dasilva, Blasi, and Dees, 1984; Yinger and Springer, 2019). ~~That This~~ also seems to be one of the reasons why some of the Javanese cultural community members founded the Javanese *gamelan* ethnic music group, which was no more than their effort to be able to express the art of *gamelan* music by playing with the group. It seems that, based on their past experiences that were separated from their other goals, the music is made meaningful to them. Therefore, also based on field data obtained from this study, it can be understood that members of the Javanese *gamelan* music lovers who have a group to play *gamelan* music are those who have the same flavor of *gamelan* music and they feel it is very meaningful to them.

The meaningfulness of an action can ~~also~~ be seen from the perspective of Blumer's symbolic interactionism (Blumer, 2017). ~~According to symbolic interactionism, -so that~~ (1) humans act on something based on the meanings that exist in something for them, (2) the meaning comes from one's interaction with others, and (3) those meanings are perfected while the process of social interaction takes place. Likewise, ~~it these are~~ ~~is the~~ a phenomenon ~~of the field that exists that occurs in within some several~~ Javanese *gamelan* ethnic music groups in Central Java, ~~which until now is still alive and used as a means of art by the community or a small portion of the community owner. This This~~ phenomenon is ~~not only because due to not only there is still at the~~ sense ~~of that~~ ethnic *gamelan* music ~~as is~~ a single meaningful category, but ~~also also because~~ the social support associated with it ~~can that carries~~ out the distribution of artistic flavors with fellow supporters.

Humans are social creatures whose existence is always in need of others (Tajfel, 1981; Essed, 2020; Font, Garay, & Jones, 2016). According to MacDonald & Leary (2005) as well as Jensen-Campbell & Malcolm (2007), in the relationship

~~between-among~~ humans, what is important is the reaction that arises as a result of memories. In this research, it is ~~found-revealed~~ that when someone has a fondness ~~with~~ or memories of ethnic *gamelan* music that ~~responded-corresponds~~ positively ~~by-with~~ others who may have ~~the-same~~ similar memories, ~~then~~ the reaction ~~to the music will-continues~~ to take place. ~~It-so-it~~ is natural that those who have the same taste for the art of *gamelan* music continue to gather to express something they have in common. The formation of Javanese *gamelan* ethnic music groups as a group of people who share the same taste of *gamelan* art ~~in-the-end~~ ~~was-thus~~ became common. ~~That-This~~ is the color of Blumer's theory which was applied to human social relations in the life of art in society. ~~This social relation~~ ~~which~~ results in ~~the~~ continuity of art life; in this context, it is the ethnic music of ~~Javanese~~ *gamelan* Java.

As ~~mentioned-above~~ previously mentioned, ~~in-Central~~ Java there are three subcultures ~~of music in Central Java~~, namely *Negeri Gung*, *Banyumas*, and *Pantura*. It turns out that ~~each of~~ the three subcultures ~~each~~ have the same ~~type of~~ *gamelan* playing ~~the same~~ patterns ~~or-and~~ ~~the same~~ style, ~~but also each subculture~~ has a distinct characteristic or style.

The similarity of the musical patterns or styles ~~of Javanese~~ *gamelan* music playing in the three subcultures ~~of Central Java~~ is that they ~~both~~ uphold the Surakarta style ~~that originated -as-a-center that develops~~ Javanese *gamelan* music, ~~entered~~ in the Surakarta palace. The structure of Javanese *gamelan* music in the Surakarta style has been standardized, so that anyone can ~~easily~~ play according to the standardized structure of the ~~gamemusic~~. While of course there is development between the subculture of *Gung*, *Banyumas*, and *Pantura*, each develops in its own way according to the characteristics of the region. For the pattern of ethnic *gamelan* music ~~playing~~, *Negeri Gung* continues to develop ~~the~~ ~~patterns of~~ Surakarta style ~~play-patterns~~ that are structured and smooth ~~in~~ character but with a rather fast tempo. ~~The-In~~ contrast, the pattern of *gamelan* in the *Banyumasan* style is festive, crowded, popular, and tends to be vulgar ~~as well~~ ~~as~~ ~~-and~~ free. ~~The-Meanwhile~~, the pattern of the *Pantura* style is a combination of various types of music. There are elements of Surakarta or *Negeri Gung* ~~nuances~~, ~~there-are~~ *Banyumasan* nuances, and ~~there-are~~ Sundanese nuances that are played with free, open expression.

According to Dasilva, Blasi, and Dees (1984), portrayals of the form of music of certain social groups can be used to describe the social phenomena of the people concerned. The characteristics of music that exist in this form of music ~~are~~ ~~include~~ social expressions and/or cultural expressions of the music owner's community. The pattern of ethnic *gamelan* music performance in ~~the~~ *Negeri Gung* which ~~continues to develop~~ ~~the~~ Surakarta style ~~play-patterns~~ that are structured and smooth but ~~uses-with~~ a rather fast tempo, shows that the *Gung* sub-culture is ~~indeed in its community structure~~ still regularly following the cultural patterns of the Surakarta palace ~~in its community structure~~. The character of the people is subtle, but in response to the age, life tends to be fast.

The pattern of the *Banyumasan* style is lively, crowded, and tends to be vulgar, and free. That is in accordance with the phenomenon of the condition of *Banyumas* ~~as~~ people ~~that live~~ far from the center of power or government. ~~They are mostly~~ involved in farming life ~~-and~~ living together with mutual cooperation. ~~Unlike~~

~~the game patterns or Banyu mas music style, the Pantura style of music is commonly called Tegalar.~~

~~The *Pantura* music style is commonly called *Tegalan*. ~~mas~~ music style, the *Pantura* style of music is commonly called *Tegalan*.~~ The term *Tegalan* refers to the *Pantura* region named *Tegal* or Tegal Territory as part of *Pantura*. This Tegal region has an ethnic music ~~as~~ with unique style of Javanese *gamelan* ~~an~~ music.

The pattern in the *gamelan* ethnic music of the *Pantura* Tegal style is a mixture of various types of music. There are elements of Surakarta or *Negeri Gungnuances*, ~~there are~~ *Banyumasan* nuances, and ~~there are~~ Sundanese nuances that are played with free, open expressions. Sunda is a tribe of West Java that ~~is close to the~~ Tegal region, ~~close to the~~ Sunda region. This art form reflects the socio-cultural conditions of the people that are open, free, ~~and can~~ acceptance of anyone and any culture, ~~and adaptive try to adapt~~ to any situation and condition. According to Bennett, Curran, Gurevitch, and Wollacott (2005), it seems to be a common feature of a coastal community whose character is open and not overly organized with manners over social class. In relation to *Pantura Tegal*, the art form is thus identical to the socio-cultural conditions of the community and ~~the its physical environment~~ physical environment of the owner (Harton & Bullock, 2007).

Art always presents itself in the midst of human life in society both as personal ~~expressions~~ and joint expressions of human groups or society (Carnwath & Brown, 2014). Art also exists as an integrative human need that reflects human beings as cultural beings. ~~Art, which~~ emanates from basic human qualities as thinkers and moral beings whose function is to integrate various needs into a morally justified system, understood by the mind, and received by the feeling (Wesch 2018). The existence of Javanese ethnic music, which still exists ~~in the midst of within~~ the community, shows that the value of ethnic culture and art is still there; ~~it, at least there it still~~ serves the aesthetic taste in the community of the owner.

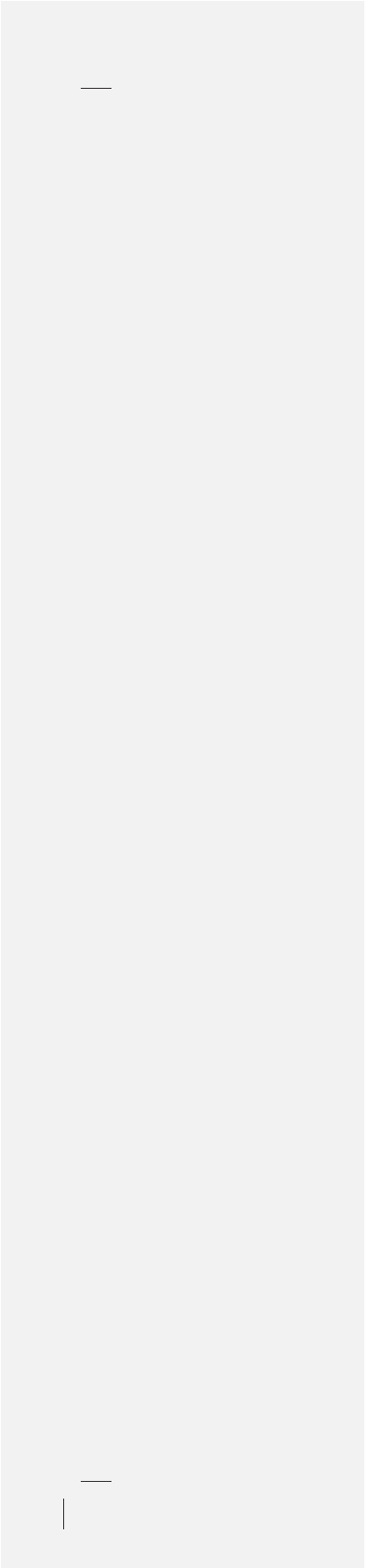
Differences regarding certain styles of art or music within each group or sub-culture of the community ~~also becomes~~ natural because ~~of the conditions of the community that~~ are not always the same. Aspirations, resources, and needs ~~that are always the same~~, both the type and nature as well as the quantity and quality, in various groups of people for aesthetic expression have given forms and patterns of expression that are specific to the artwork created by humans. Thus, it can ~~also~~ be said that every community, both consciously and unconsciously, develops art as an aesthetic expression and expression that stimulates it in line with the views, aspirations, needs, and ideas that dominate it (Lowe, 2000).

The ways of gratifying aesthetic needs are culturally determined and integrated with other aspects of culture. The process of satisfying aesthetic needs takes place and is governed by a set of values and principles that apply in society, and, therefore, tends to be realized and passed on to the next generation. Typically, the core of these (Pineda, 2014; Wolfe, Garnier, and Smith, 2009) values and principles (Pineda, 2014; Wolfe, Garnier, and Smith, 2009) can rarely change unless the set of values and principles no longer function in harmony or are accepted by the minds of their supporters at the time (Schwartz et al., 2010). For this reason, it also becomes natural that the culture of society in general develops the art used as a means of aesthetic expression. ~~It, and that it~~ also changes and develops and becomes increasingly different in each

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~~subculture changes and develops and becomes increasingly different in each subculture~~ depending on the cultural conditions ~~of each subculture~~, as ~~seen is clear~~ in the form ~~of~~ Javanese *gamelan* performance in the different styles ~~of the three subcultures in Central Java~~.

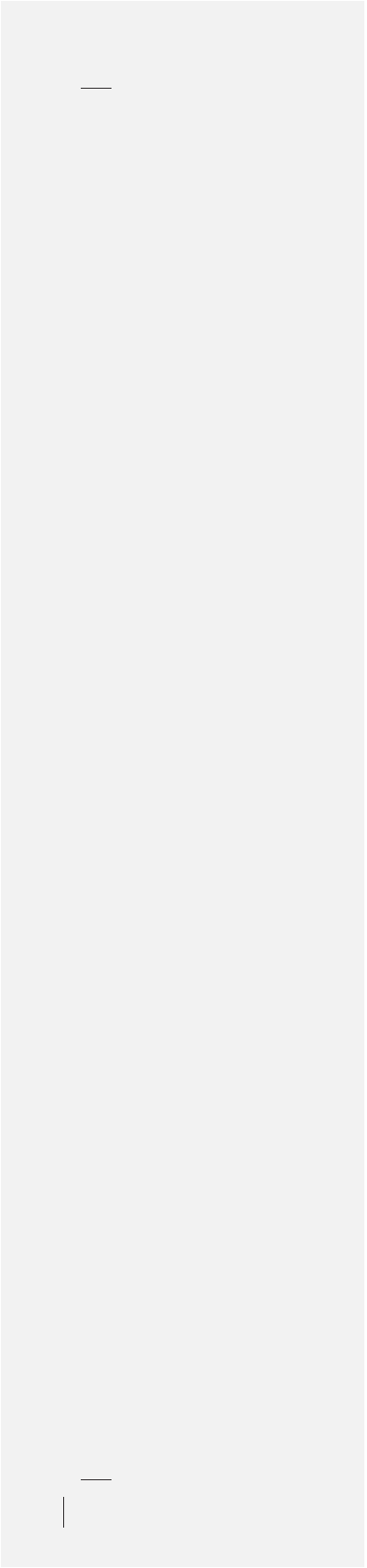
In connection with culture, culture in this ~~case context~~ is defined as the overall knowledge, beliefs, and values possessed by humans as social creatures. ~~The contents of these are~~ ~~This culture embodies sets a set~~ of knowledge models or systems of meaning that are intertwined as a whole in symbols transmitted historically. These knowledge models are used selectively by ~~supporters the members~~ of their communities to communicate, preserve and connect knowledge, and behave ~~and as well as~~ act in the face of their environment ~~in order~~ to meet their various needs (Geertz, 1973; Suparlan, 2014; Fischler, 2011).

~~In this connection~~ Rapoport (1980) and Valsiner (2000) define culture as a setting for a type of human being, which is normative for certain groups; and those who give birth to certain lifestyles that are typically and meaningfully different from other groups. It is a setting for the manifestation of human behavior and work that contributes to the realization of a lifestyle that has characteristics. Those contributions then become increasingly attached and united in life together, so that everything that appears as behavior and human work is increasingly clear in relation to the culture supported by the community groups concerned. Art style in the cultural context is only possible through the rules that are applied together, a set of cognitive models, symbol systems, and some views of a desired form.

Art style as a form of beauty in essence refers to the understanding of various things that require a touch of taste, understanding, and sensitivity to something that is manifested in an art form, which results in the growth of feelings of fascination. ~~Touching The touch~~ of taste, understanding, and appreciation ~~that foster a sense of charm will will~~ gain meaning if the people involved in it use symbols that are understood together in the context of culture (Osborne and Farley, 1970; Edensor, 2002). Finally, art styles can become part of culture in their environmental settings.

## 6. Conclusion

Based on the results of research and discussion it can be concluded that, ~~first of all~~, traditional Javanese *gamelan* music still has its own place in the heart of its ~~supporters community members~~. The aesthetic taste for ethnic music often derives from the childhood memories of its ~~supporters members or supporters~~. Further ~~more~~, ethnic music is a memory that is inherent or pervades their souls into adulthood. Based on this phenomenon, ethnic music is maintained in the life of the community and is used as a means of channeling aesthetic flavors for the supporting community. Second ~~of all~~, the existence of different art styles in each subculture is always an expression that appears as a result of socio-cultural phenomena and the physical environment that always surrounds the living conditions of the people. The changing socio-cultural life ~~of the community has made people's tastes~~.



~~towards community has made people's tastes towards~~ their ethnic music also changes ~~with the times. That This~~ resulted in the emergence of new ethnic music styles in each subculture, which ~~were~~ are adaptive to their respective environments.

### 7. Further Possible Research

~~After researching about the life of ethnic music in Central Java, one~~ One of the conclusions ~~of this study was is~~ that the existing ethnic musics in three subcultures in Central Java have developed differently because of the differences in the socio-cultural background of the ~~supporters~~ community members. It is influenced by the physical environment which shapes differences in the habits of the community living in a particular area. ~~Therefore~~ Thus, further research ~~which might be carried out~~ in the near future is expected to find out explore the typical differences of each developed ethnic music which is seen from the perspective of musical form or style.

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#### Sažetak

#### Esteti ke karakteristike i stil etni ke glazbe u društvenom i kulturnom životu modernoga doba

U naše moderno doba u središnjoj Javi postoji etni ka glazba koju podržava njezino društvo i pristaše. Postoje tri supkulture, tj. Banyumasan, Negeri Gung, i Pantura ili sjeverna obalna Java. Sli nosti u svakoj supkulturi leže u tome što sve tri još uvijek uvaju etni -ki glazbeni život u ovom modernom dobu, premda razlike u društvenim obi ajima i društve- nom životu ine da etni ka glazba svake od njih ima svoje tipi ne karakteristike. Cilj je ovestudije da prona e esteti ke aspekte svake zajednice u o uvanju etni ke glazbe i analizira razne stilove u razvitku gamelana me u supkulturama. Tehnile sakupljanja podataka su promatranje, intervjui i istraživa ka dokumentacija. Rezultati su pokazali da esteti ke as- pekte uo avaju ljudi koji žive na Javi koji posjeduju iskustvo sviranja i slušanja gamelan glazbe kao rezultata jedinstvenih doživljaja koje su imali kao djeca i koji su utisnuti u njih do danas. Nadalje, stilske razlike u njihovu razvitku uo ava svaka supkultura kao rezultat ra- zli itih društveno-kulturnih i ambijentalnih pojava. Drugim rije ima, postoje specifi ne ka- rakteristike supkultura Banyumasan, Negeri Gung i Pantura koje svaka od njih razvija na svoj na in prema karakteristikama regije. Što se obrazaca sviranja etni ke gamelan glazbe ti e, Negeri Gung upotrebljava strukturirani i karakterom blagi model ali u prili no brzom tempu. S druge pak strane, obrazac koji izražava stil Banyumasan je veseo, popularan, naginje vulgarnom i slobodan je. Stil Pantura je kombinacija raznih tipova glazbe. On sadr- ži elemente Surakarte ili Negeri Gunga, nijanse Banyumasana, ali i sundanskoga, a svira-ju se slobodno i s otvorenom ekspresivnoš u.

## 7. Final Draft Approval

The screenshot shows a Gmail interface on a Chrome browser. The search bar contains "stanislaw". The left sidebar shows the "Mail" section with "Inbox" containing 2,065 items. The main content area displays an email thread:

**IRASM article** External Inbox x

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## **7. ATTACHMENT FILE**

## Aesthetic Features and Ethnic Music Style in Social and Cultural Life of the Modern Era

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### 1. Introduction

The life of music in this world is like a human heart. It is always throbbing and is an important part of life (Niland 2012; Blacking 1981; Malloch and Trevarthen 2009; Sarkar and Biswas 2015; Swaminathan and Schellenberg 2015). Music always exists, lives, and is developed by individuals and/or social groups of human society (Malloch and Trevarthen 2009; Dissanayake 2005). Real music exists and develops in every social group and/or layer of human society. In traditional society, ethnic music has developed and in modern society various types of music have been developed to fulfill the need for a sense of beauty (Schippers, 2006). Therefore, in this world there are many types of music whose characteristics are not exactly similar (Lena and Peterson 2008; Pachet and Cazaly, 2000).

The human need for both a sense of beauty and aesthetic expression is always attached to other vital human needs such as food and drink (Ward & Lasen, 2009). According to Clayton, Herbert, and Middle-

### Abstract – Résumé

Ethnic music in Indonesia now mostly remains in the form of memories. However, Javanese *gamelan* music is still alive and developed in different styles among subcultures in Central Java. This study aims to discuss the aesthetic aspects of its community in preserving ethnic music and analyses different styles in the development of *gamelan* among subcultures. The research method is ethnomusicological. Data collection techniques comprise observation, interviews, and study documentation. The results show that aesthetic aspects come from the childhood listening and playing experiences of the participants which left a life-long imprint. The stylistic differences of each subculture are a result of the different socio-cultural and environmental contexts in which the styles developed.

**Keywords: ethnic music  
• aesthetic expression •  
socio-cultural life •  
Javanese gamelan**

ton (2013); Menon and Levitin (2005); and Juslin and Laukka (2004) no matter how difficult life is in a particular human society, there will still be a life of art or music in many forms. The function of music for the community centers on how it is used to express the art of human society. There are various kinds of music functions in general; some examples are those of pleasure or entertainment, religion, education, identity reflection, and therapy (Elliott, 2016; Dunbar, Kaskatis, Barra, 2012; Spencer, 2015; Perlovsky, 2012).

Additionally, music often functions for the benefit of economic development through the music industry which also exists in all countries in the world, such as those developed in Australia, the United States, South Africa, Canada, Ireland, England, Scotland, and the Netherlands (Frenette, 2013). Cities of these countries develop musical performances for the benefit of sustaining the economic life of the city. Music venues are deliberately made for the benefit of economic values. Clinging to the existence of economic interests there are also other interests that accompany it, especially in relation to the interests of developing social and cultural values (van der Hoeven, 2018; Hitters & van de Kamp, 2010).

The need for artistic expression is not only dominated by older people or adults. Children also have needs that are more or less the same as those of parents or adults. Music or songs by children are also used to express what the child feels, knows, wants, and what the child has (Niland, 2012). There are also research findings about the importance of music or singing for children, through which children can recognize beauty or develop aesthetic experience (Campbell, 2002; Hallam, 2006).

Ethnic music, generally referred to as non-Western music, also lives and develops in various regions of a country's population. Not infrequently certain ethnic music also lives, develops, and is studied by other nations (Wang & Humphreys, 2009). Indonesian Javanese *gamelan* music, for example, in addition to being developed by the owner community itself, is also studied and developed by several countries in Europe and the Americas (Ishida, 2008). Ethnic music from Africa, apart from being developed by their owners in Africa, is also developed in Australia by migrants from Africa. Indeed, Australia protects the rights of migrants to develop their native cultural arts (Joseph, 2011). Not infrequently a new type of music is formed from a blend of music from other countries or regions that is used as a means of expression by a particular social group. In Turkey, for example, live music is used as a means of expression by those whose musical form was originally a type of music from central Asia and Anatolia whose existence has now been integrated (Ok & Erdal, 2015). Classical Chinese music also influences Turkish music, Turkish music influences Chinese music in certain areas. Some types of musical instruments and models of folk songs from them appear as a combination. It is a form of music that emerges as a consequence of a cultural interaction (Erdal, 2015).

In relation to language, music is more often said to be a universal language with its own characteristics, or, at least music is considered as one of the important tools in relation to emotional communication (Juslin and Laukka 2004; Eerola and Vuoskoski 2011). The results of research by Gabrielsson and Lindström (2010) also state that the integrity of music and its elements raises certain emotions. Some results of further studies show that music has emotional and social domains in which both aspects cannot be separated (Gardner, Pickett, Jefferis, and Knowles, 2005; Haslam, Bastian, and Bisset, 2004).

## 2. Field Phenomenon, Problems, and Objectives

Based on the facts of the results of research that have been outlined above, the results of the research can be used to see the real-life phenomenon of music and art in certain social groups in the community. In the context of this paper, the research team looks at the life of ethnic *gamelan* music in Central Java, Indonesia. Viewed culturally, in Central Java, Indonesia is divided into three subcultures, namely the *Negeri Gung* subculture, the Banyumasan subculture, and the Northern Coastal Java subculture. Each of these subcultures still retains *gamelan* music in the midst of the vibrant arts and culture of music developed from Western music or foreign music in various forms.

Such conditions were seen by the research team as an interesting phenomenon which becomes very important to understand. To be specific, researchers are eager to find out why the original ethnic music of Javanese *gamelan* still lives in the midst of the onslaught of foreign cultural arts that have been developed and have become popular with Indonesian people, not least in the Central Java region. Strangely, the characteristics or style of music from the three subcultures in Central Java, both *gamelan* music from the culture of *Gung*, *Banyumasan*, and *Pantura* (as the abbreviation for the coastline which in this context is the northern coast of Java). The question that arises as a problem of this research is, firstly, why is the current condition in which technology has been advanced and people's tastes in art have changed violently, but the *gamelan* ethnic music in Central Java is still alive and or still used as a means of art by its supporters. It is true that in this the existence of this *gamelan* ethnic music from generation to generation seems to be increasingly shrinking. This condition is the main attraction for the authors to examine it and provide an explanation. Secondly, also related to is why Javanese *gamelan* music, which originally came from the same ethnic *gamelan* music source, has grown in different ethnic music styles in each subculture in Indonesia. Related to that and based on the results of previous studies that have been highlighted in the previous sub-chapter, and also based on the phenomenon of the field and the issues raised, several research objectives for this study are presented in the following paragraph.

The purpose of this study is to understand the life of *gamelan* music in three subcultures in Central Java, Indonesia. In connection with that focus, it is important to know whether aesthetic taste and social and cultural factors of the supporting community play a role in determining the survival of ethnic Javanese *gamelan* music. In addition, it is also important to reveal why each of the three Central Java subcultures has a different aesthetic taste in terms of the *gamelan* musical patterns or ethnic music styles. This is the gap in the problems of this study that have not been addressed by other studies. The purpose of this paper is to provide answers to the above questions.

### 3. Theories and Related Researches

#### 3.1. *Ethnic Music*

Ethnic music has a strong correlation with culture. Cultural factors can be seen to interact with the structural and stylistic features of music with specific, often multi-layered and fluctuating meanings. Such meanings may be more precisely specified through channels other than the musical sound itself, such as lyrics, bodily movement, ritual actions, visual symbols, etc. (Widdess, 2012).

As a part of culture, ethnic music also has its connection with historical and social value. James (1990) found that ethnic music has been seen as a sociohistorical phenomenon that is concerned with the expression of the lives of social groups. In its preoccupation with musical genres and lyrics as expressions of changing social experience and consciousness, it dovetails, often indistinguishably with the approach of social history. Its flaw, however, is that it sometimes ignores specifically aesthetic dimensions in favour of broadly social ones.

Ethnic music always involves context and culture. Music can be used automatically to become a social identity formation. It is a symbol of the binding of group members, so that they can understand that they belong to each other. Music helps the group of society to draw boundaries between groups to shape and strengthen social identities (Lidskog, 2016; Rice, 2013). Shelemay (2006) explained these findings by saying that through music, emotional, social, and cognitive ties can develop. It is related to the social memory and identity of each individual.

#### 3.2. *The Development of Ethnic Music*

In the 1970s and 1980s there were many new-born nation-states in Southeast Asia which implied the success of western style development. Massive cities such as Jakarta, Kuala Lumpur, and Bangkok emerged. The new formation of those



cities then also created hundreds of thousands of newcomers from both the nearby countryside and often remote islands, resulting in a hotchpotch of cultures, ethnic affiliations, and a variety of lifestyles in the cities' neighbourhoods. It included the new phenomenon of the demonstration of religious affiliation in public places, with the Islamist movement by Muslim Southeast Asia rapidly gaining ground.

This movement also influences the music and culture in certain regions such as *gambus*, a musical genre rooted in the Arab-Indonesian community and available on record since at least the 1930s. *Gambus* comes with the disadvantage that it was mostly sung in the Arabic language. Although Southeast Asian Muslims were well acquainted with Arabic through their religious practices, it was not the language they used for daily communication. Towards the 1960s, Muslim Malay performers in Indonesia and the newborn nation-states of Malaysia and Singapore started experimenting with *gambus* using the Malay language.

Another factor that influences the development of ethnic music in the past was migration and the emergence of what is usually called as Diaspora. Lidskog (2016) and Safran (2004) explained that diaspora involves a collective memory and connection with everything related to their homeland culture. It is supported by Ramnarine (2007) who explained that diaspora consists of both »history« and »newness«. Diasporas are doing their performance of traditional music which makes new musical sounds of diasporic practices.

In relation to ethnomusicology, Slobin (2003) revealed that ethnomusicology becomes complicated when applied to music under the context of migration, diasporas, multicultural societies and transnational circulations. Slobin (2003) further encourages the reader to look beyond music, and beyond the conceptual presumptions about music mapped onto geographies and societies.

#### 4. Research Methods

In this section, the research approach, focus of research, data collection techniques, as well as data validity and data analysis techniques, are explained as follows:

##### 4.1. Research Approach

The research approach applied for this research is ethnomusicology. The use of ethnomusicology is based on the consideration that the object or material under study is ethnic music used as a mean of art by its owners. According to Pettan and Titon (2015) the ethnomusicological approach is very possible to be used for the research of ethnic music, in which life in a particular region or culture and the

emergence and life of ethnic music are inseparable from the socio-cultural life of the local community. Livingston (1999) and Peterson & Berger (2010) stated that when it comes to ethnic music, ethnic talk is an issue that could not be separated out. Ethnic music can never be separated out from the phenomenon of the background of the socio-cultural life of its owner community. For this reason, this research uses the ethnomusicology method that addresses the problems of ethnic Javanese *gamelan* music life in Indonesia. These problems are still alive in the community of its owner, even though life is shrinking. They can be explained using the socio-cultural context of its owner and this approach is closely related to the taste in art of its supporters or owners.

#### 4.2. Data Collection Techniques

The focus of this research is the life of ethnic *gamelan* music in Central Java, Indonesia, in three subcultures, namely *Negeri Gung*, *Banyumasan*, and the northern coast of Central Java or *Pantura*. The life of ethnic *gamelan* music in these three subcultures is seen from the perspective of musical taste and the background of the socio-cultural phenomenon of the arts in relation to the style of the music. Data collection employs observation, interviews, and documentation studies. Observations were made on several ethnic *gamelan* music groups in Central Java. The research observed how the group members play *gamelan* music and sing some traditional songs to the accompaniment of the *gamelan* music. Interviews were also conducted to find out more deeply about the various reasons that encouraged them to join the ethnic *gamelan* music group. Documentation studies were taken from audio and audio-visual recordings of group performances which are manifested in the form of recordings.

#### 4.3. Data Validity Techniques and Data Analysis

The data validity technique applied in this study is data triangulation. The main method is cross-checking the data obtained from observations, interview and documentation studies. Jick (1979) stated that »when more than one method is used together, the weakness of the methods can be compensated with each other's strength.« Therefore, triangulation can potentially generate what anthropologists call »holistic work« or »thick description«. All data obtained that are mutually compatible and support each other, are considered valid. In relation to this, the data analysis technique applied in this study is interactive analysis, through the process of gathering data, reducing data, presenting data, and verifying. During data collection, the data is related to aesthetic flavors or musical flavors that exist in the *gamelan* music group and socio-cultural backgrounds and

current conditions. The data also connects with the various characteristics of the ethnic *gamelan* music seen as musical styles in three subcultures in Central Java. Data reduction is further carried out, which includes sorting and detailing each data set in accordance with the issues raised.

## 5. Results and Discussion

The beginning of the emergence of *gamelan* music and song as the ethnic music of Indonesian Javanese society is closely related to its function as a medium of aesthetic expression. The original purpose of the music is for ritual ceremonies and/or the delivery of religious messages. At present, the importance of ritual and/or delivery of religious messages still exists, but do not always use *gamelan* art as the media of expression. This became one of the factors that caused the ethnic art of *gamelan* music and song to become increasingly marginalized.

Although ethnic Javanese *gamelan* music and Javanese song are felt marginalized in the musical life of its community of owners and supporters, it is in fact still there and is used as a means of artistry by some of the community owners together with various other types of music. Javanese *gamelan* music and Javanese song still exist and are studied. There are also Javanese ethnic music groups still living in Javanese society. What is conveyed here includes formal education which is specifically studying and developing ethnic Javanese *gamelan* music and song. Why is Javanese ethnic music still alive even now in the life of the new world as if this ethnic music is outdated? That's mainly because there is still an aesthetic taste for *gamelan* music inherent in the supporting community.

In childhood, music can become associated with certain feelings (Thompson, 2015). This also happened in every *gamelan* music group that is still alive in Central Java. Almost all personnel of the *gamelan* music group studied by the research team said they were familiar with Javanese *gamelan* music and song since childhood. There are some adults who come to learn to play Javanese *gamelan* music and song because they are happy to do so and know them as adults but that amounts to an insignificant number of people. In general, ethnic *gamelan* and Javanese music lovers who play in *gamelan* music groups have known the music since childhood. They have heard about or known from media such as radio or television of the existence of *gamelan* music in the community which might be associated with a certain family which played *gamelan* music. A few of them got introduced to *gamelan* and Javanese song from school.

These childhood memories make them still want to continue to perform *gamelan* music even though it is an interest they pursue alongside their involvement with various other types of music. This raises the issue of meaning in art related to the assessment of the art, for example whether it can be enjoyed, arouse the imagination, and is able to realize cultural values (Kaemmer, 1993). One of the

research participants stated that the *gamelan* instrument always brings the memory of a local community's party, because in the past, *gamelan* music was played in every celebration from weddings to funerals. Now, he stated, it always feels as if something is missing when he comes to a wedding, as the music has been substituted by other genres. Now, communities solely use it for art and musical groups are then formed as a place where people can play ethnic *gamelan* music for the purpose of artistic expression.

Returning to the thought of John E. Kaemmer, meaning is considered as something that is found when they connect the symptoms that are experienced now with past experiences stored in memory. The meaning is in the mind of the human, continues to be associated with history or events stored in memory, of how the person lived in the past, and related to people or society. Related to this meaning, John E. Kaemmer stated that there are at least three meanings in music, among them are what is being carried or presented, and what is done by music (Kaemmer, 1993).

Music is a symbol. Symbols are linguistic forms which replace various kinds of meanings which then evoke feelings and emotions that attract action (Dasilva, Blasi, and Dees, 1984; Yinger and Springer, 2019). This also seems to be one of the reasons why some of the Javanese cultural community members founded the Javanese *gamelan* ethnic music group, which was no more than their effort to be able to express the art of *gamelan* music by playing with the group. It seems that based on their past experiences that were separated from their other goals, the music is made meaningful to them. Therefore, also based on field data obtained from this study it can be understood that members of the Javanese *gamelan* music lovers who have a group to play *gamelan* music are those who have the same flavor of *gamelan* music and they feel it is very meaningful to them.

The meaningfulness of an action can also be seen from the perspective of Blumer's symbolic interactionism (Blumer, 2017). According to symbolic interactionism, (1) humans act on something based on the meanings that exist in something for them, (2) the meaning comes from one's interaction with others, and (3) those meanings are perfected while the process of social interaction takes place. Likewise, these are a phenomenon of the field that occurs within several Javanese *gamelan* ethnic music groups in Central Java. This phenomenon is due to not only the sense that ethnic *gamelan* music is a single meaningful category, but also the social support associated with it that carries out the distribution of artistic flavors with fellow supporters.

Humans are social creatures whose existence is always in need of others (Tajfel, 1981; Essed, 2020; Font, Garay, & Jones, 2016). According to MacDonald & Leary (2005) as well as Jensen-Campbell & Malcolm (2007), in the relationship among humans what is important is the reaction that arises as a result of memories. In this research it is revealed that when someone has a fondness with or memories of ethnic *gamelan* music that corresponds positively with others who

may have similar memories, then the reaction to the music continues to take place. It is natural that those who have the same taste for the art of *gamelan* music continue to gather to express something they have in common. The formation of Javanese *gamelan* ethnic music groups as a group of people who share the same taste of *gamelan* art thus became common. This is the color of Blumer's theory which was applied to human social relations in the life of art in society. This social relation results in the continuity of art life; in this context it is the ethnic music of Javanese *gamelan*.

As mentioned above, there are three subcultures of music in Central Java, namely *Negeri Gung*, *Banyumas*, and *Pantura*. It turns out that each of the three subcultures has the same type of *gamelan* playing patterns, the same patterns and style.

The similarity of the musical patterns or styles in the three subcultures is that they uphold the Surakarta style that originated in the Surakarta palace. The structure of Javanese *gamelan* music in the Surakarta style has been standardized, so that anyone can easily play according to the standardized structure of the music. While of course there is development between the subculture of *Gung*, *Banyumas*, and *Pantura*, each develops in its own way according to the characteristics of the region. For the pattern of ethnic *gamelan* music, *Negeri Gung* continues to develop the pattern of Surakarta style that are structured and smooth but with a rather fast tempo. In contrast, the pattern of *gamelan* in the *Banyumasan* style is festive, crowded, popular, and tends to be vulgar as well as free. Meanwhile, the pattern of the *Pantura* style is a combination of various types of music. There are elements of Surakarta or *Negeri Gung* nuances, *Banyumasan* nuances, and Sundanese nuances that are played with free, open expression.

According to Dasilva, Blasi, and Dees (1984), portrayals of the form of music of certain social groups can be used to describe the social phenomena of the people concerned. The characteristics of music that exist in this form of music include social expressions and/or cultural expressions of the music owner's community. The pattern of ethnic *gamelan* music performance in the *Negeri Gung* which develops the Surakarta style that are structured and smooth but with a rather fast tempo, shows that the *Gung* sub-culture is still regularly following the cultural patterns of the Surakarta palace in its community structure. The character of the people is subtle, but in response to the age, life tends to be fast.

The pattern of the *Banyumasan* style is lively, crowded, and tends to be vulgar, and free. That is in accordance with the phenomenon of the condition of *Banyumas* people that live far from the center of power or government. They are mostly involved in farming life, and living together with mutual cooperation.

The *Pantura* music style is commonly called *Tegalan*. The term *Tegalan* refers to the *Pantura* region named *Tegal* or Tegal Territory as part of *Pantura*. This Tegal region has an ethnic music with unique style of Javanese *gamelan* music.

The pattern in the *gamelan* ethnic music of the *Pantura* Tegal style is a mixture of various types of music. There are elements of Surakarta or *Negeri Gung* nuances, *Banyumasan* nuances, and Sundanese nuances that are played with free, open expressions. Sunda is a tribe of West Java that is close to the Tegal region. This art form reflects the socio-cultural conditions of the people that are open, free, accepted by anyone and any culture, and adaptive to any situation and condition. According to Bennett, Curran, Gurevitch, and Wollacott (2005), it seems to be a common feature of a coastal community whose character is open and not overly organized with manners over social class. In relation to *Pantura* Tegal, the art form is thus identical to the socio-cultural conditions of the community and its physical environment (Harton & Bullock, 2007).

Art always presents itself in the midst of human life in society both as personal and joint expressions of human groups or society (Carnwath & Brown, 2014). Art also exists as an integrative human need that reflects human beings as cultural beings. Art emanates from basic human qualities as thinkers and moral beings whose function is to integrate various needs into a morally justified system, understood by the mind, and received by the feeling (Wesch 2018). The existence of Javanese ethnic music which still exists within the community, shows that the value of ethnic culture and art is still there; it at least serves the aesthetic taste in the community of the owner.

Differences regarding certain styles of art or music within each group or subculture of the community becomes natural because the conditions of the community are not always the same. Aspirations, resources, and needs, both the type and nature as well as the quantity and quality, in various groups of people for aesthetic expression have given forms and patterns of expression that are specific to the artwork created by humans. Thus, it can also be said that every community, both consciously and unconsciously, develops art as an aesthetic expression and expression that stimulates it in line with the views, aspirations, needs, and ideas that dominate it (Lowe, 2000).

The ways of gratifying aesthetic needs are culturally determined and integrated with other aspects of culture. The process of satisfying aesthetic needs takes place and is governed by a set of values and principles that apply in society, and therefore tends to be realized and passed on to the next generation. Typically, the core of these values and principles (Pineda, 2014; Wolfe, Garnier, and Smith, 2009) can rarely change unless the set of values and principles no longer function in harmony or are accepted by the minds of their supporters at the time (Schwartz et al., 2010). For this reason, it also becomes natural that the culture of society in general develops the art used as a means of aesthetic expression. It changes and develops and becomes increasingly different in each subculture depending on the cultural conditions, as seen in the form of Javanese *gamelan* performance in the different styles.

In connection with culture, culture in this context is defined as the overall knowledge, beliefs, and values possessed by humans as social creatures. This culture embodies a set of knowledge models or systems of meaning that are intertwined as a whole in symbols transmitted historically. These knowledge models are used selectively by members of their communities to communicate, preserve and connect knowledge, and behave as well as act in the face of their environment to meet their various needs (Geertz, 1973; Suparlan, 2014; Fischler, 2011).

Rapoport (1980) and Valsiner (2000) define culture as a setting for a type of human being, which is normative for certain groups; and those who give birth to certain lifestyles that are typically and meaningfully different from other groups. It is a setting for the manifestation of human behavior and work that contributes to the realization of a lifestyle that has characteristics. Those contributions then become increasingly attached and united in life together, so that everything that appears as behavior and human work is increasingly clear in relation to the culture supported by the community groups concerned. Art style in the cultural context is only possible through the rules that are applied together, a set of cognitive models, symbol systems, and some views of a desired form.

Art style as a form of beauty in essence refers to the understanding of various things that require a touch of taste, understanding, and sensitivity to something that is manifested in an art form, which results in the growth of feelings of fascination. The touch of taste, understanding, and appreciation will gain meaning if the people involved in it use symbols that are understood together in the context of culture (Osborne and Farley, 1970; Edensor, 2002). Finally, art styles can become part of culture in their environmental settings.

## 6. Conclusion

Based on the results of research and discussion it can be concluded that, first of all, traditional Javanese *gamelan* music still has its own place in the heart of its community members. The aesthetic taste for ethnic music often derives from the childhood memories of its members or supporters. Furthermore, ethnic music is a memory that is inherent or pervades their souls into adulthood. Based on this phenomenon, ethnic music is maintained in the life of the community and is used as a means of channeling aesthetic flavors for the supporting community. Second of all, the existence of different art styles in each subculture is always an expression that appears as a result of socio-cultural phenomena and the physical environment that always surrounds the living conditions of the people. The changing socio-cultural life of the community has made that people's tastes towards their ethnic music also changes. This resulted in the emergence of new ethnic music styles in each subculture, which are adaptive to their respective environments.

## 7. Further Possible Research

One of the conclusions of this study is that the existing ethnic musics in three subcultures in Central Java have developed differently because of the differences in the socio-cultural background of the community members. It is influenced by the physical environment which shapes differences in the habits of the community living in a particular area. Thus, further research in the near future is expected to explore the typical differences of each developed ethnic music which is seen from the perspective of musical form or style.

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### Sažetak

#### **Estetičke karakteristike i stil etničke glazbe u društvenom i kulturnom životu modernoga doba**

U naše moderno doba u središnjoj Javi postoji etnička glazba koju podržava njezino društvo i pristaše. Postoje tri supkulture, tj. *Banyumasan*, *Negeri Gung*, i *Pantura* ili sjeverna obalna Java. Sličnosti u svakoj supkulturi leže u tome što sve tri još uvijek čuvaju etnički glazbeni život u ovom modernom dobu, premda razlike u društvenim običajima i društvenom životu čine da etnička glazba svake od njih ima svoje tipične karakteristike. Cilj je ove studije da pronađe estetičke aspekte svake zajednice u očuvanju etničke glazbe i analizira razne stilove u razvitku gamelana među supkulturama. Tehnile sakupljanja podataka su promatranje, intervjui i istraživačka dokumentacija. Rezultati su pokazali da estetičke aspekte uočavaju ljudi koji žive na Javi koji posjeduju iskustvo sviranja i slušanja gamelan glazbe kao rezultata jedinstvenih doživljaja koje su imali kao djeca i koji su utisnuti u njih do danas. Nadalje, stilske razlike u njihovu razvitku uočava svaka supkultura kao rezultat različitih društveno-kulturnih i ambijentalnih pojava. Drugim riječima, postoje specifične karakteristike supkultura *Banyumasan*, *Negeri Gung* i *Pantura* koje svaka od njih razvija na svoj način prema karakteristikama regije. Što se obrazaca sviranja etničke gamelan glazbe tiče, *Negeri Gung* upotrebljava strukturirani i karakterom blagi model ali u prilično brzom tempu. S druge pak strane, obrazac koji izražava stil *Banyumasan* je veseo, popularan, naginje vulgarnom i slobodan je. Stil *Pantura* je kombinacija raznih tipova glazbe. On sadrži elemente Surakarte ili *Negeri Gunga*, nijanse *Banyumasana*, ali i sundanskoga, a svira ju se slobodno i s otvorenom ekspresivnošću.