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

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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).

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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 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.

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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 and1980s 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

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cities then also created hundreds of thousands of newcomers from both the near-by 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

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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

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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

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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

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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 patterus 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.

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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 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* 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 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.

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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.

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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 sviraju se slobodno i s otvorenom ekspresivnošću.

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