

## Angon Rasa in the Perspective of Javanese Culture and Surakarta-Style Karawitan ART

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### ABSTRACT

*Angon rasa* is Javanese culture related to the Karawitan Surakarta style. This study uses a qualitative method by analyzing using literature studies, interview, and conducting field observations. The method by an analysis using the concept of *garap* by Rahayu Supanggah, and concept of *rasa* by Setiawan Edi Wibowo. The result of study revealed that *angon rasa* is one of the Javanese culture in the form of management attitudes which are then applied in karawitan. There are several karawitan musical performances in the form of determining the *laras* and *pathet*; *bawa*, *andhegan* sinden with *thinthingan* gender; and *tabuhan* gong as a musical accent. *Angon rasa* will eventually become a musical function that is always needed for its existence in the Surakarta style karawitan and in daily life. This thesis has many values about management attitudes that can be applied in daily life and musical show. Among these values are *ngerti ing semu tanggap ing sasmita*, *sambung rapet*, and *gambuhing rasa*.

**Keyword:** *Angon rasa*; karawitan; Surakarta; Culture

### INTRODUCTION

Javanese culture is the fruit of reason and the result of thinking from the Javanese people. Among the many fruits of the Javanese people's thoughts, there are several terms that are adopted from the Javanese language, some of which are referred to include; *On the other hand, there are a lot of squirrels*, and *squirrels*. Some of these terms are taken from the Javanese language such as *mungguh* which means right and precise, *mbanyu mili* has the meaning of flowing water, *mrabot* means complete luxury, and many more. There are several terms in Javanese that are taken from the term *combat response*. Dianataranya Javanese people know the terms "*guyub-rukun, angon rasa, daya-dinayan*" (Wiyoso et al., 2019, p. 48). *Angon rasa* in Javanese comes from the words *angon* and *rasa*. *Angon* linguistically refers to grazing and supervising livestock in pastures but can also mean to supervise and control. Meanwhile, *rasa* or *rahsa* can have a complex reactive meaning including taste on the tongue, feelings of the heart, and atmosphere (Poerwadarminta, 1939, pp. 16 & 521). In terms of *angon rasa* can be interpreted as an effort to control feelings and emotions both personally and when blending with others in order to synergize with each other and create a harmonious atmosphere.

*Angon rasa* also occurs when in playing the gending there is a musical sign to reveal that the musical presentation is played in a certain area of the *pathet* and *laras*. *The ricikan* that usually leads or gives signs are; *rebab*, *gender*, or *bonang*. This is also one of the roles of *angon rasa* in the world of karawitan, where the performer does not need to "discuss" much on stage. Just listen to each other and observe the game of *scissors* as an indicator in determining the work.

Karawitan is a musical system with its own culture and aesthetics. Becker called karawitan the only major orchestral music system besides Western music (Rice, n.d., p. 29). As an established music

system, karawitan has concepts that represent ideas, ways of working, limitations, and aesthetics. The world of academia is a forum to understand and explain various kinds of knowledge and scientific aspects. Karawitan is widely spread in regions in Indonesia, even the world, has various ideas of knowledge and systems of music presentation as well as how to play it.

One of the regions in Indonesia that has a strong Javanese gamelan tradition is Central Java. In Central Java, there are terms gamelan and karawitan. Karawitan is very related to the gamelan element. Karawitan refers more to the genre of music and the system of musical games, while gamelan refers more to a tool or set of musical instruments, although later the development of the word gamelan outside Indonesia was also used as a designation for the world of music – not just a tool (Supanggih, 2002, p. 13).

Karawitan as a traditional music that has grown and developed for a long time, has a unique system and its own musical rules in its playing. The uniqueness of karawitan is that the music system has a different concept from Western music. Judith and AL Becker said that karawitan is a reflection of the Javanese way of thinking. Becker concluded that karawitan reflects the conception of time. For the Javanese, time is not a straight line continuity, but a cycle that continues to rotate repeatedly (A. L. Becker et al., 1987, p. 357). Like Barbara, it can be further analyzed that *the taste* can be said to be the same as daily life applied in the music system.

Some of the concepts of karawitan that have been described are different from the concept of Western music. The development of the times also confronts us with music other than karawitan, especially popular music. The aesthetics of popular music and non-classical western music have differences in playing it. Among them, there is also no such thing as *the angon rasa system*. As a means of education and the emergence of many music genres in this era, it is necessary to write some aesthetics of *angon rasa* so that "sort" when studying the karawitan music system, especially the Surakarta style by presenting ethnic music or other styles of music.

Based on the performances and performances that have arisen regarding *the taste of the gourd*, some of the practitioners both in terms of pedagogy and karawitan art activists are still not so aware of the importance of *the gourd* in order to achieve the enrichment of the aesthetics of Surakarta style of karawitan. *This taste* is able to provide space for expression and cooperation between perrawit. This is in line with the values of cooperation and mutual cooperation contained in life, namely needing each other, being willing to help others, and not over-pronouncing (Koentjaraningrat, 1969, p. 35). Synergy with each other can build a sense in a gending composition so that the expected atmosphere can be created and reach the appreciator. Cooperation that occurs Building a sense of feeling is considered important because of the many senses: *prenès, valiant, berrag, sad, resquad, difficult, gecul, authoritative, énthèng, sereng, émak, classic, or anteb* is supported by *the game of scribbling* by the pengrawit (Benamou, 1998, pp. 108–109).

This research on *angon rasa* is important in relation to the analysis of karawitan aesthetics which is rooted in Javanese cultural values. It is hoped that through this research it will be able to explore Javanese values related to *angon rasa* which is then correlated with its application in the world of karawitan. The understanding of Javanese values and applied in karawitan musicals gives a musical impression that is different from the Western musical system with a Western-style discipline. The importance of grounding the concept of Eastern music, especially karawitan, is important because in addition to learning about music, you also learn about the values and culture contained in the presentation.

## METHODS

*Angon rasa* is carried out in Javanese karawitan, especially in the Surakarta style with the principle of emotional control and mutual understanding of each other. Adopting from the term in *the Javanese* emic regarding *angon rasa* gives the understanding that *the perrawit* must synergize in controlling emotions and adjusting the taste for the sake of creating a gending dish. The synergy of the

*stirring* players can be done by reading and paying attention to the state of the musical accent and certain *tabuhan* signs in the karawitan. All *games of scissors* have a good relationship between the work of *scissors*, *pathet*, the influence of the selection of *cèngkok*, the influence with *the consideration of whether a certain scissors and cultivation* are applied.

This means that to reveal *the angon rasa* in Surakarta-style karawitan, using the perspective of karawitan practitioners, especially *the pengrawit*. This research uses *emic* phenomenology, where what is to be described from a culture should be determined *emic*, following the views of the owner of the culture (Ahimsa in Waridi, 2005, p. 34). This places the researcher as a recorder of what the source said. Interviews and information related to this can describe *the taste* of Surakarta-style karawitan. The concept of *emic* phenomenology is used to dissect *the* correlation of the linguistic system and Javanese terms towards the musical elements of Surakarta-style karawitan. The analysis of *angon rasa* is supported by other *emic* concepts from the elements of karawitan studied by the author, including elements of *the concept of working* and *the concept of nungguh* to help explore related to *angon rasa*.

The concept of *working* was put forward by Rahayu Supanggah. There are 6 elements of *cultivation: cultivating materials* or cultivating events, *cultivators*, cultivators, *tools* or tools that determine *cultivation*, and cultivation considerations (Supanggah, 2009, p. 4). Based on this concept, the author takes an analysis of tools or tools which include the use of gamelan *game larass* with *angon rasa*, *rhythm settings* carried out by certain *ricikan*, the application of *laya*, and the application of *cèngkok* in *ricikan garap*. *The laras* is influential when you want to play the *gend*, so all players must listen and pay attention to the code/guide of the *ricikan* who is in charge of starting the *gend*. *The rhythm* of performing *angon rasa* inter *ricikan* which is usually led by a drum where applying *rhythm* in the presentation of *gending* can consist of several variations of *rhythm*. *Cèngkok* is related to the precision of the use of *sindhenan* or *tabuhan* dishes based on *pathet*. Finally, how are the dynamics produced by the presentation. Furthermore, it is supported by *the mungguh* delivered by Bambang Sosodoro. *Mungguh* in karawitan has the following rules.

*The prominence of working* is basically not absolute, but it depends very much on the context, namely the place and *the performer (taste and belief)*. *Work* that is considered *to be good* is *work* that is based on rules, norms or values that apply to traditional karawitan. The Importance of *Working...* can be associated with character, rhythm, tempo, as well as interaction with *other* works (Sosodoro, 2015, p. 30)

The same source mentions 5 *points of view: mungguh* in interpreting the character of *gending*, *mungguh* in interpreting *balungan* or *gending* songs, *mungguh* in working on *ricikan garap*, *mungguh* in stringing *gending* compositions, and *mungguh* in interpreting the text "verse". The author considers that it can be used from the *point of view* in the second and third points, namely as interpreting *the gending and working* on the *ricikan arap*.

The concept of *working* is supported by the implementation of the cultural treasures and attitudes of the Javanese people. The attitude of *angon rasa* is taken from the concept of Setiawan Edi Wibowo (2020). This is related to intra-personal relationships with others in the Javanese character as a supporting concept for the analysis of the correlation of karawitan work with social life and *angon rasa character*. This will be related to the mad-sinamadan aspect that occurs in karawitan when viewed from the aspects of *close-knit*ting, *regenerating* tastes, musical codes, and balance adjustment (Pratama, 2024).

## RESULTS AND DISCUSSION

### *Angon Rasa* in the Perspective of Javanese Culture

There are several definitions that this time are identified based on the Javanese Baoesastra and the Great Dictionary of the Indonesian Language (KBBI). According to Baoesstra Javanese, *taste* is defined into 3: (1) the quality of something that reaches the tongue (sweet, spicy, bitter, salty, and others), (2) the quality of something because it touches the body or emotional sense of the heart

(amused, hot or happy, sad), and (3) the essence of the meaning/consideration of the heart. Based on KBBI, there are at least 4 meanings in defining taste: (1) Experiences that occur in the taste of the tongue and touch of the body, (2) The core meaning (science, mind, and so on), (3) Experiences obtained by the mind or heart such as disappointment, love, sadness, and (4) Decisions on good/bad, opinions, right/wrong. The sense of being closely related to the emotions of the human soul is also related to feelings. Humans in *Natyastra* according to Bharata are guided by the 8 basic emotions contained in them. The 8 *basic senses* and emotions are classified as follows.

**Table 1. 8 Basic Senses and Emotions in the concept of Indian theatre**

| Taste                      | Emotions               |
|----------------------------|------------------------|
| <i>Srangara</i> (asmara)   | <i>Rati</i> (love)     |
| <i>Hasya</i> (comics)      | <i>Hasa</i> (humor)    |
| <i>Karuna</i> (Mercy)      | <i>Soka</i> (sad)      |
| <i>Raudra</i> (desire)     | <i>Krodha</i> (marah)  |
| <i>Vira</i> (heroism)      | <i>Utsaha</i> (firm)   |
| <i>Bhayanaka</i> (Worried) | <i>Bhaya</i> (fear)    |
| <i>Bhibatsa</i> (ngeri)    | <i>Jugupsa</i> (muak)  |
| <i>Adbhuta</i> (takjub)    | <i>Vismaya</i> (heran) |

Some opinions narrow down the *emotional* state and state of the heart experienced by a person. *Taste* in Javanese culture recognizes the term *true taste* which is the peak of taste achievement. A person has attained *true sense* when he has been able to control and control the ego within himself (Benamou, 1998, p. 187).

*Angon rasa* is very closely related to the actualization of ego control in humans. The basic principle of the Javanese that can be done is to be aware that to achieve harmony in social life, always prioritize two principles, namely the principle of harmony and the principle of respect (Suseno, 1984, p. 38). An atmosphere of harmony is achieved by maintaining an attitude of respect between others. One of the efforts to respect others is done by managing emotional management. The attitude of maintaining harmony and respecting others is an aspect that cannot be separated from the Javanese. One of the meanings of harmony means maintaining unity with the intention of helping each other (Mulder, 1978, p. 39).

The assessment of the psychological state of the interlocutor is made to recognize his heart/"*angon rasa*" (Wibowo, 2020, p. 138). *Angon rasa* is applied in training and processing sense sensitivity, especially in positioning oneself and controlling emotions. This can happen when being a leader or when being led. If we are to be leaders we must be clear and fully responsible with the direction instructed. This is so that the commands can be understood and carried out by those who are led, while if we become a person who is led as much as possible we do our best to implement and support the programs made by the leaders for the achievement of common goals.

The term *angon* is like herding or "controlling", usually Javanese people have livestock, either cows, goats, ducks, or buffaloes which are then cared for by feeding. The *angon* method is to feed livestock by taking them to a place that is considered to have many food sources for livestock by letting them walk looking for food and as the owner (shepherd) supervise/control the animal so that it does not run or get lost. The word *angon* in livestock then emerged the term *angon rasa* which can be interpreted as the ability to control and control personal feelings which are then transmitted to control feelings towards others so that in a communication relationship there are no misunderstandings and cannot be separated from applicable norms and rules. Minimizing misunderstandings in communication is one way to realize good communication between the two parties. *Angon rasa* relative in speech expression considers timeliness according to the psychological condition of the speech partner (Pranowo, 2012, p. 103). The Javanese proverb says "*Don't talk about it, but talk with it*" which

means don't just talk, but talk by prioritizing rules and manners. The meaning of this word can be drawn into *the sense of taste* so that each partner can understand each other's *feelings*. Then in one of these taste controls, there is one that is then trusted to become a *power center* and followed by all communication partners in certain matters to perform tasks that can be solved together. Another example is the term *angon wedhus* or herding goats by releasing them in the pasture. This term means that the person who does *angon* is careful, vigilant, guarding, and wholeheartedly in caring for the goats he grazes. The attitude of being careful, vigilant, guarding, and caring is implemented in life as a dedication full of responsibility by always being careful not to make fatal mistakes that harm the other party, especially in terms of words, because the fatal consequence of words is the heartache of the communication partner which will then cause conflict.

Daily interaction between one person and another requires a *sense of humor* so that there is no misunderstanding between the two parties. The practice of interaction is carried out by prioritizing *angon rasa* where the perpetrator must definitely consider who he is talking to, what age the perpetrator is talking to, and caution in speaking. Who to talk to is definitely necessary because to sit down how our attitude should be in intrigue, for example in applying jokes, choosing the right words, and so on. Age can be one of the determining factors in the *taste* of the game in interacting because *the boards*, especially in Javanese culture, will establish *upload and manners* when the young speak to the old, maintain manners to the elderly even at a younger age, and many more. *Angon rasa* also prioritizes how to be careful in speaking so that in communicating minimizing in mentioning sensitive things, SARA, and things that are still taboo to discuss without agreement.

### **Angon Rasa dalam Karawitan**

*Taste* is then drawn into an important component of building karawitan musical elements. This is not only related to the taste of pengrawit, but also closely related to the taste and character of the gending that will be served. Marc Benamou classifies the sense of gending correlated with the viewer, the viewer, and the social context into *squad*, *serenity*, *sadness*, *prenès*, *bérág*, and *gecul*. *The squad* has a solemn and calm character; *sereng* has tense nuances and is suitable for angry moods; *sadness* reflects an attitude of being overwhelmed, sad, upset, and restless; *Prenès* indicates a happy, coquettish, agile, and pleasant mood; *Berag* signifies a sense of enthusiasm, crowds, and fun; as well as *a gecul* that tends to be funny, happy, and joking (Sunardi, 2013, pp. 126–137).

*The taste* of this Javanese attitude is then used into the system of acting and working intelligently *in* karawitan where the essence of the Javanese applies the attitude of caring for each other, complementing each other, without any element of outperforming each other. The value of harmony and mutual emotional management carried out by each perrawit is one of the cultures that must be developed so that living together in diversity can be realized in harmony as well as the composition of Javanese karawitan music (Gunungpati, 2015, p. 36). This is then applied in Surakarta style karawitan where all *ricikan* have a working relationship.



**Figure 1. Karawitan Performance by Pujangga Laras (Doc: Aldy, 2021)**

A good performer should be able to listen to the sounds of the instruments around him, by not highlighting the playing of the musical instrument, maintaining the volume of the musical instrument being played so as not to close the musical playing of other instruments, and hearing and responding to musical cues from other gamelan players (Setiawan, 2023). *Ricikan* in the karawitan music system has its own role, including regulating *the rhythm* and *laya*, namely *the ricikan* drum. This function is like a conductor in a western music orchestra, where he is responsible both rhythmically and *laya* in the presentation of gending. Kendang has the right to adjust *the* rhythm of the gending to be *smooth*, *bearable*, *dadi*, or *packaged*, depending on the type and genre of gending. Kendang also has a role in regulating fast and slow (*laya*) in the presentation of gending (Animawan et al., 2021, p. 5). In addition, there is a karawitan song to mark a certain pathet called pathetan. *Pathetan* is a song intertwined from several *gamelan ricikan* (rebab, gendèr, gambang, and flute). Musically, the rebab guides the *padetan* song, then followed by the gendèr with the addition of wingking *garap ricikan* which supports the decoration of the *pathetan* song (Sosodoro, 2006, p. 76).

Especially in *the work of the work* consisting of rebab, gendèr, kendang, sindèn, gambang, and bonang. Likewise, it is supported by *structural ricikan* (forming the structure of the gending), and *the ricikan balungan* (gending frame) which are combined into one unit of karawitan offerings that are not stand out, complementing each other and serving in a balanced manner by paying attention to *the other perrawit taughton*. The influence of *the angon of the taste of ricikan gakarya* raises how the attitude of applying *cèngkok* is applied to a gending song, or how ornaments can be sustainable with other *ricikan* works. The song has an effect on the melody of gendèr, sindèn, and gambang. For example, the musical event of karawitan *ngelik*, when the rebab makes a cue to *ngelik*, then without having to discuss all *the pengrawit* plays the *ngelik* part. Such rebab ability is called *song rebab* (A. L. Becker et al., 1984, p. 15). Instruments other than rebab should pay close attention and play the song according to the rebab's "instructions" in making songs and followed by other instruments.

The application of *angon rasa* musically as a form of the process of weaving karawitan musically. The forms of karawitan music are carried out by the performers, each of whom plays an instrument that pays attention to the other instruments that are believed to lead and provide accents to carry out musical performances. In addition to this, there are several musical songs that require *a taste of the heart*. This happens in *iftar* dishes to start gending, kendang that invites to present musical accents (*salahan*, *laya* and *rhythm*), rebab that plays certain *cèngkok* dishes and then followed by other instruments, and many more. Foresight in paying attention to the musical aspect in *angon rasa* in detail must pay attention to the *ric* of the song (which is held by the rebab). In addition, there is a dish called *thinthingan* gendèr which aims to guide the vocal tone of both sinden and *the bearer*, as well as a serving of *gong tabuhan* that is *ngandhul*.

### Determination of the Laras and Pathet presented

Karawitan music is presented in 2 *laras*, namely *sléndro* and *pélog*. In serving a certain gending, it usually begins with *opening*. Before *opening*, there are melodic accents to mark a gending played with a certain *laras* and *pachet*. The instruments that control the sign-giving are rebab and gendèr. Rebab can be done through *senggrengre* and gendèr through *grambyangan*. In Surakarta style karawitan there are 3 *pathets* in each *laras*. The *sléndro* *laras* contains the *pathet nem*, *sanga*, and *manyura* while the *pélog* *laras* contains the *five*, *nem*, and *barang larass*. The *laras* of the *pélog* is characterized by rebab playing the following melodic accents.

#### Notasi 1. Senggrèngan rebab

|                   |  |
|-------------------|--|
|                   | \ / \ / \  |
| <i>Pélog Lima</i> | : 16 t r Z 1   |
|                   | \ / \  |
| <i>Pélog nem</i>  | : 2 <sup>TM</sup> 16 <sup>TM</sup> C <sup>TM</sup> Z C C |

\ / \

*Pélog barang* : 2<sup>TM</sup>76 <sup>TM</sup>t<sup>TM</sup>C<sup>TM</sup>Z Z

The song to start the *sléndro laras* dish is marked by the following *senggrengan*.

\ / \

*Sléndro no* : 6 t<sup>TM</sup>C Z

\ / \ / \

*Sléndro sanga* : 2 <sup>TM</sup>1<sup>TM</sup>26 t<sup>TM</sup> C<sup>TM</sup>Z t

\ / \ C \

/

*Sléndro manyura* : 2 <sup>TM</sup>1<sup>TM</sup>26 t<sup>TM</sup> C<sup>TM</sup>Z C

The existence of the *senggrèngan* sign has automatically all instruments that are related to *cengkok* and *sekarang*. With the "notification" of the *laras* and *pathet*, the instrument that presents the *cengkok* and *sekarang* automatically gives the *pathet response* according to the command of the rebab/gendèr. Gendèr can use *grambyangan* in determining the *pathet* used. *Grambyangan* is also divided into 2: *short grambyangan* and long *grambyangan*. There are various *grambyangan* to classify *pathet*.

**Notasi 2.** Aneka *grambyangan* gendèr

*Grambyangan sléndro pathet nem:*

...2 ...3 5 ..... 3 ...5 6 .....      ...5 ...3 5 ...6... ..2.6  
 .tCZ .... ..Ct .6tC.....t6 .16t .C.. .C.. .t.Z

*Grambyangan sléndro pathet sanga:*

Ž 1 6 5 ... 5 6 ... 1 6 5... 3 2... ..3 5      .....      ... Ž 1 ... Ž  
 .... 32.6 .121 ..6t ..CZ ...t      .ZCt tt.. .... ...t

with *short grambyangan*

Ž 1 6 5

....

*Grambyangan sléndro pathet manyura:*

3 Ž 1 6 ... 6 1 ... Ž 1 6... 5 3... ..5 6 .....      ... 1 6 2 1 6  
 .... 53.1 .232 ..16 ..tC ...6 .Ct6 66.. ....

... 1 .....      Ž 1 3 Ž 1 ... Ž 1 6... 5 3... 2 1... ..2 3 .....  
 .321 .t61 11.. .... .232 ..16 ..tC ..Z1 ...C .1ZC

..... ..1 6 ..... 1

CC.. .... ...C

with *short grambyangan*

3 Ž 1 6

....

There are instruments other than rebab and gender to determine what *laras* will be played in the karawitan dish, namely the bonang barung instrument. When bonang barung plays *grambyangan*, the presentation is a sign that gending will be played in the *laras of pelog/slendro*. The sound of *grambyangan* is more or less as follows.

6 t t t t Zt







the adjustment of *taste* between performers in a karawitan presentation is needed to establish musical communication with each other. The existence of relatively the same taste and the corresponding agreement, it is easier to present a certain musical work and atmosphere. Suraji – a gending arranger, pengrebab, and expert in gending – said about the taste gambuhing in karawitan that in the serving of gending a pengrawit cannot say verbally "Heeh, you should beat like that. Look at that!". Karawitan dishes cannot be like this, pengrawit should unite tastes/harmonize goals (Interview June 10, 2024). Because in the presentation of karawitan conversation and communication are done musically (gamelan games) not done verbally commands/commands.

### **Factors That Cause the Establishment of *Angon Rasa***

#### **1. Empirical Experience**

The interweaving of *angon rasa* is in line with the expression "practice make perfect" or in Javanese culture there is a saying "*apiké merga kulina*". Habits that are formed sometimes need habituation with a time that is not short/instant. Maturity in thinking, behaving, and acting often takes time by being faced with experiences that require us to be wise in our attitudes. These adaptations will slowly but surely shape personality and attitude adjustments that give rise to personal empirical experiences. Including in terms of tolerance, we often live in homogeneous opinions or situations. However, when we are faced with cases of heterogeneous societies or associations, both in terms of thoughts, attitudes, and things that are SARA, it is important for us to cultivate a *sense of tolerance*.

Similarly, in the presentation of karawitan music, where the instruments contained in gamelan are heterogeneous (both the form and the way of playing and the form of the song produced) but must form a musical unit. Pengrawit must also understand his role as a person who communicates using gamelan media, as in daily communication must know how to make *his beats* not the most prominent among others and be able to understand the character of the gamelan instrument and the beater. Pengrawit has time used to play gamelan in performances and rehearsals. The amount of time in practice in other words hone the player's ability to pursue the instruments and songs played. The training time is also used by the trainer to maximize the enrichment of their abilities, at least if there are inappropriate *beats* that can still be corrected/repeated. Meanwhile, the performance has an addition, namely to hone the mentality of the performer in the performance in front of the general public. The performance time is also focused on presenting the best possible presentation because a gending presentation if there is a certain mistake or mistake can no longer be repeated as it is during rehearsal.

Experience in rehearsals and performances will shape the personal of the performer in playing gamelan instruments and presenting gending. Competency-wise, empirical experience will form the habit of performing musically, helping the fluency in interpreting, improvising, and processing musical songs. This can happen because every empirical experience experienced by the performer can provide a musical treasure that can be released at any time and presented in the process of beating. *Angon rasa* in beating will be easier to establish if the inter-perrawit has a balance of empirical experience. This happens because inter-performers have at least the provision in knowing how he should behave, establish himself, and measure the ability of other performers in presenting instruments.

#### **2. The Musical Virtuosity of Pengrawit**

Each speaker has their own level of sensitivity. "*Ngerti ing semu tanggap ing sasmita*" which implies that everyone should understand the code or signal of something in order to get certain information. Not without reason, sometimes the Javanese people in giving messages are what is "invisible" from their attitude. If examined further, it can mean that there is an implicit meaning that must be further digested in the expression/words. For example, those found in *gugon tuhon* or words believed by the Javanese like don't sit on the pillow later if you're hemorrhoids, don't sit right in front of the door it will be difficult to find a mate, and many more. Actually, the meaning of the word needs to be digested further because it has a meaning in it. Things related to unspent meals also indirectly

educate us so that we appreciate and respect the people who process, buy, and get the food. In addition, the food that exists is sustenance that must be thanked and spent so that it is not wasted. Don't sit on a pillow because a pillow is a place for your head when sleeping, because it's not good to put an area to sit means putting something that isn't in place. When sitting in front of the door is right, it will interfere with the mobility and traffic of people who will pass through the road, it will disturb other people. There are many examples of such *gugon-tuhon*, but the phrase implies another meaning that actually contains certain advice and messages.

Another example is expressions related to codes and information signs that are given indirectly, namely "*èsèm Bupati, semu mantri, dhupak kuli*" (smile for the king/regent, sarcasm for ministers/mantri, and kick for coolies). It is intended that to remind fellow kings only with a smile, to remind the king's ministers/subordinates to be sarcastic or pseudo-deprecated first, while coolies must be kicked. This meaning implies the message that to a person whose level of knowledge, especially sensory sensitivity, if he already knows and is *equally responsive*, then it is enough for us to give a certain signal or code, whether it is in words or gestures/gestures, then we have conveyed a certain message to those who understand.

Likewise with karawitan, for a pengrawit there is a sensitivity that must be honed by each person, namely sensitivity to the musicality of gamelan in relation to other pangrawit. Sensitivity in gamelan musicality, for example, when there is one person who gives a "musical bait" or gives a certain song to lead the performance of a certain beat, then others follow by responding to it using a musical. For example, when the drum invites to change *the rhythm* from *the whiled rhythm* to the *folded rhythm*, then directly other instruments must follow and respond with a *folded beat system* which incidentally multiplies the *wiled beat*. Another example is when the rebab gives a certain musical accent, for example, giving an invitation to use *the Ayu Kuning céngkok*, then the sensitive pengkarawit (especially *the ricikan garap*) uses their response to sing the *Ayu Kuning céngkok* according to their respective instruments. The uniqueness of *the packaged Ayu Kuning céngkok* is that there is even a *senggakan* (vocals from *wiraswara*) according to *the céngkok* song.

. . . . 6 Ž 1' 6 . . Ž 3' Ž 6 Ž 1' . 1' 6 1' 6 1' Ž 3' . 3' Ž 3' Ž 3' % Ž

*Jan-ji sa-bar lan o-ra ke-su-su sa-wa-he jem-bar jem-bar pa-ri- ne le-mu le-mu*  
*Gender céngkok*, rebab, and bonang are played following the part of the song.

Bonang

. . . . 6 2 1 6 . . 2 3 2 6 2 . 1 3 1 3 2 1 2 6 6 3 6 1 2 6 1 2

Rebab

|   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|
| / | \ | / | \ | / | \ | / | \ |
| 6 | 1 | 6 | 1 | 6 | 1 | 6 | 1 |

Gender

. . . . 6 Ž 1' 6 . . Ž 3' Ž 6 Ž 1' . 1' Ž 1' Ž 1' Ž . . 1' Ž 3' . Ž 1' 6  
 . . . . 6 2 1 6 . . C t C t 6 1 . 1 6 1 6 1 2 3 . 1 6 1 2 3 532

In addition, sometimes there are sessions where the performer gives a musical code for just "*gojégan*" using certain accents such as the case of *sekarán*. Like the musical game "*Mampir Mun, ngombe Limun*" (Stop by first, Mun. Drinking Lemonade), the *céngkok* is usually done by bonang or gender with the following tabutus.

Song of the Voice of the Squirrels:

6 1' 6 . 3 5 6 1'

*Mam-pir Mun ngom-be li-mun*

Bonang: 6̣1̣ Ž 6 . 3 5 6 1̣

Gender: 6̣ 1̣ 6̣ . Ž 3 Ž 1̣

6̣ 1̣2 6̣ . C t 6̣ 1̣

There are also other presumptions such as "*gendulak-gendulik, pa-sida apa ora*" (hesitation, whether it is so or not).

Bonang . 6 3 5 3 6 1̣ Ž . 6 3 5 3 6 5 3

*gen-du-lak a gen-du-lik pa si-da a-pa o-ra*

Sometimes the elements that are so small are the ones that make life from karawitan music, because it is not only a serious and formal gending presentation, but there are some parts that can be worked on by *gojekan*. Like a mirror of life that does not always have to be serious in responding to something, but sometimes it takes humor / *jokes* to melt the atmosphere. It's just that what needs to be considered is the level of how much the *implementation of the gojekan* is carried out and where the *implementation of the gojekan* so that it can be accepted by all players/fans and be able to enjoy it with pleasure. As in life, when we are joking, we must look at what kind of atmosphere we apply jokes. The portion of the joke also pays attention to the situation and atmosphere of the gending when it will be served, if the gending has nuances of *gecul, prenès, gummyak, and sigrak*, then the joke can be flexible and suitable to be applied. Gending that is not appropriate if applied banyolan is a gending that is *squad, solemn, gallant, stirring, and sad*.

### 3. The role relationship between the Guardians

In order to support the presentation of *angon rasa*, a good "role relationship" between the cultivators is needed, especially in *the cultivation of rice*. The formation of this "role relationship" occurs if the singers often gather in an exercise with a fixed (unchanged) formation, understand each other's *character of the performers*, and have a *strong musical sense in understanding the gending*. Pengrawit has a lot of freedom in realizing creative ideas into gending dishes through their respective *ricikan games* (Indah et al., 2024, p. 279).

As in daily life, to build *a sense of friendship and social relationships*, we should study the character of the person we are going to communicate with. If we have managed to learn the character of the person, we can easily position ourselves by being wise in responding to and getting along with others. For example, if we know that Person A is a person who is easily offended in jokes related to physicality, then we should be aware not to make jokes related to physical to A. There are many more characters in society that certainly take a relatively long time to learn and put in place.

The reality of life is also applied to the presentation of karawitan. The performer should understand the character *of the drums* of other performers/colleagues in a performance to wisely position themselves in presenting musical songs. The intention in the musical presentation is to be carried out using a fixed formation automatically, each performer will store the memory of each characteristic of the *performer*. For example, Si A has *a relatively gummyak and rongéh drum*, Si B has a *rebaban* with a *mbranyak character*, then in working on a gending with a *gecul/gummyak character*, other instruments become more expressive when processing *the cengkok* in the wiled playing. *Not to mention if there are several stirrups* made by the performer to entertain themselves and as an *intermezzo* in a dish.

The ability to create roles and *feelings* between performers does require a relatively long experience in terms of practice and performance. Because to build chemistry between perrawit is the same as uniting each other's feelings in building karawitan music. So learning each other's characters is also necessary for the sake of establishing harmony in a gending.

#### 4. Vocabulary Mastery and Work

A good and a good indicator of how well you *are* doing. The richer the *vocabulary of the céngkok*, the more accurate we are in establishing and applying the knowledge we have. For example, in certain works, rebab uses *céngkok*, *Puthut gelut* or *Ayu Kuning*, which has certain variations. Then other performers can respond by adjusting the variation of the song from *Puthut gelut* or *Ayu Kuning* presented by the rebab. For example, if *the Dhebyang-Dhebyung cengkok* performed by the rebab has a certain variation, then the musical response of each work will also be different.

The richness of *the vocabulary of céngkok* can actually be one of the alternatives if it can be done better and in accordance with the context of the musical communication presented, and if it is not done it gives the impression that it is not in accordance with the accent of the communication given. For example, rebab uses *Puthut gelut laras slendro pathet manyura*.

/ \ / \ / \ / \

3 56 6 61 3 21 232 2

So the gender in beating his instrument uses a song that is in harmony with the rebab, as it is.

/ \ / \ / \ / \

3 56 6 61 3 21 232 2

3.53 6.61 5651 5616 1Z1. 1Z13 1Z13 1Z16

.C.. .123 .1.t 6126 ..12 3126 .161 2352

It's not fair to say that *Snoop Dogg* is a bit of a jerk, but he doesn't seem to have the same sense of humor as he does.

/ \ / \ / \ / \

3 56 6 61 3 21 232 2

...16 Z163 33Z1 3Z16 ..1.6 ..1.6 1Z13 1Z16

.... 2163 ..21 3126 3.3. 3126 .161 2352

There is something inappropriate to apply the *second* flag to the *rebaban of Puthut gelut*.

#### CONCLUSION

*Angon rasa* is one of the views of life of the Javanese people that has become a culture and is rooted in behavior. *Angon rasa* is applied in training and processing sense sensitivity, especially in positioning oneself and controlling emotions. So that each partner can understand each *other's feelings*. Then in one of these taste controls, there is one that is then trusted to become a *power center* and followed by all communication partners in certain matters to perform tasks that can be solved together. This is then applied in Surakarta style karawitan where all *ricikan* have a working relationship. Among the musical applications that occur are determining *the laras* and *pathet*, *the bawa* and *andhegan* related to *the thinthingan gender*, and the beating of the gong as musical accentuation. The analysis of *angon rasa* in *angon rasa* has 3 aspects, namely the musical code in determining the use of *larass/pathet*, *tightly connected* connections that are implemented in *bawa* and *andhegan sindhenan* related to *gender thinthingan*, and *gambuhing rasa* in *tabuhan nggandhul* gong. *Angon rasa* can occur due to several supporting factors, including empirical experience in the percayit, having a sensitivity to musical virtuosity, the role relationship between the *perraitis* is well established, and the *pengarangit* has a qualified mastery of *the cerngakok*.

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