

Research Article

Gendhing Pahargyan Temanten at a Traditional Javanese Wedding Ceremony

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ORCIDHartono Hartono: <https://orcid.org/0000-0003-315-8302>**Abstract.**

The presentation of music in traditional wedding ceremonies can either be independent (uyon-uyon) or act as an accompaniment. Independent karawitan is served when filling the atmosphere and entertaining guests who are enjoying a meal as well as entertaining them. Marrying with customs is understood as a matter of pride for humans. Among the long traditional processions, one of them is a Javanese traditional wedding ceremony holding great meaning. Marriage is one of many ideals and dreams for a lot of people. Many couples prefer a modern wedding procession because it is more practical, but a few still use customary processions to celebrate it. Despite going through a fairly long and complicated process, the Javanese traditional marriage is still an option for the wider community, especially Javanese people. This Javanese traditional wedding includes a special procedure in the event. Included in the stages of the procession are accompanying music pieces known as *gendhing pahargyan temanten*. This wedding accompaniment music is believed to have its own meaning by the supporting community.

Keywords: gendhing, pahargyan, temanten, ceremony

1. Introduction

The culture that is still preserved by the Javanese indigenous people who live outside the island of Java is the culture of traditional marriage ceremonies. Marriage is a series of ceremonies that contain noble and sacred cultural values which are a big and important event in a person's life.

The wedding ceremony is one of the important ritual processes in human life, as well as for Javanese people. The wedding ceremony starts from the meeting of the bride and groom (panggih) until the wedding takes place. This procession brings together the bride and groom as husband and wife after it is legally valid and civil registration is carried out. The length of the wedding ceremony ritual is not without reason, these

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various rituals have meaning and good prayers for married life. In this wedding ceremony, especially the Javanese traditional wedding, there is accompaniment music that follows the stages of the procession [1].

Javanese traditional weddings have many processions. Starting from siraman, offerings, midodareni and panggih. The panggih ceremony symbolizes the initial meeting between the bride and the groom, each of whom is still in a holy state. The meeting ceremony between the groom and the bride in Javanese tradition is based on two things, namely the seeds of the bride and groom from where and what kind, the capacity of the bride and groom, and where the origin of the bride and groom is. The Javanese know him by the terms bibit, bobot and bebet [2].

The Javanese wedding ceremony cannot be separated from the presentation of music that accompanies each stage of the procession. This pentatonic music is deliberately presented as an important part that has its own meaning for the Javanese people. Javanese gamelan instruments (Javanese musical art) were presented and held as an effort to mark a grand and historic event for the bride and groom. However, often due to economic reasons, this wedding event is forced to only be accompanied by audio recordings without reducing the meaning and spirituality of the ceremony.

2. Method

The research is qualitative exploratory research, because we attempt to study research questions that have not before been thoroughly investigated [3]. The design process begins with developing and exploring Javanese wedding ceremony; after authors have achieved satisfactory results and have mastered the techniques, the next step is analysis wedding culture [4]. Secondary data was gathered through in journals, literature searches and books, as well as other credible sources, whilst primary data was gathered through interviews, questionnaires, and experiments [5].

3. Result and discussion

3.1. Wedding Procedure Company Music

The presentation of music at the traditional Javanese wedding ceremony procession is different from the music presented at the modern ceremony that is currently developing

in society in general. The difference is very visible at the stages of the ceremonial procession. In the traditional Javanese wedding ceremony, karawitan is an inseparable part, this is because both have a very close emotional relationship with the way of life of the Javanese people. There is a special relationship between the traditional ceremony of the bride and the musical accompaniment. Matters related to these traditional ceremonies include the presentation of gendhing pahargyan Temanten as an accompaniment [6].

3.1.1. Order of Javanese Traditional Wedding Ceremony Procession

The following is a sequence of Javanese wedding processions that are commonly performed in Javanese wedding customs: 1. The bridal procession enters the ceremony venue, 2. Event opening, 3. The bride and groom enter with their family, 4. The groom enters with his accompanying family, 5. The meeting of the bride and groom and their families, 6. The Besan family enters the ceremony room

7. Family and friends sitting together, 8. Worship service (sungkem), 9. Subamanggala entered the ceremony room to pick up the bride and groom, 10. Subamanggala came out and brought the bride and groom together to change clothes for the carnival, 11. Subamanggala entered the ceremony room with the bride and groom who were already wearing the kesatriyan carnival clothes, 12. Subamanggala leaves the ceremony room, 13. Closing event

3.2. Karawitan Jawa (Javanese Music)

Karawitan comes from the word rawit, which means complicated and convoluted, it can also mean smooth, soft, beautiful, twisty, and delicious [7]. The word rawit gets the prefix ka-and the suffix-an becomes karawitan, commonly used for krawitan. This happens because of the process of removing or eliminating vowels. Karawitan or krawitan has two meanings, namely general meaning and special meaning. Karawitan in a general sense means instrumental music. Karawitan in a special sense is the art of vocal or instrumental sound in slendro and pelog tunes.

For the people of Indonesia, especially on the island of Java, gamelan is not something that is foreign to life. The Javanese know which gamelan or set of gamelan is called, even if the person concerned cannot play it. They are familiar with the terms

gamelan, karawitan, or gangsa. However, perhaps there are still many who do not know the history of the development of gamelan itself, since when gamelan began to exist in Java.

Brandes, said that long before the influence of Indian culture came, the Javanese had cultural skills or knowledge which included 10 points (Brandes, 1889), namely: 1. Puppet, 2. Gamelan, 3. The Science Of Rhyme Rhythm, 4. Batik, 5. Metal Working, 6. Own Currency System, 7. Shipping Technology, 8. Astronomy, 9. Rice Field Farming, 10. An Orderly Government Bureaucracy. Brandes' opinion is not wrong, the ten items of cultural skills are not from the gift of the Indian nation. This really means that the existence of gamelan and wayang has existed since prehistoric times, although the exact year is difficult to know because the people are not familiar with the writing system. There is no written evidence that can be used to trace gamelan in prehistoric times.

Gamelan is a cultural product to meet human needs for art and art is one of the elements of culture that is universal. This means that every nation is certain to have art, even though its form is different from one nation to another. When there is cultural contact between nations, the arts also come into contact, so that one nation can absorb the elements of art from other nations according to local conditions. Therefore, since its existence, gamelan until now has undergone changes and developments, especially in the completeness of the ensemble.

Although we often hear the term musical art in everyday music conversations, it has not yet become a widely known term. In contrast to the art of sound that has been widely known in this world. However, the two terms actually have the same meaning.

In addition to some of the opinions above about the origin of musical art, there are also other understandings, namely special understanding and general understanding. In a special sense, musical art is one of the branches of science that studies art which includes music, dance, wayang, fine arts, and literary arts. Meanwhile, the other definition of karawitan in general is a branch of art that uses sound as its medium and has special regional characteristics throughout Indonesia.

3.3. Gendhing Pahargyan Temanten

Musical art can be said to be functional, if there is an intention or presentation of musical art that is not entirely for the benefit of musical art. In the sense that there are

other functions besides the function of presenting the musical art itself. Judging from the functional, there are three functions, namely as musical accompaniment, social, and commercial. Accompaniment music what is meant by accompaniment is that the position of musical art is only one part of the entire presentation. This means that there are other functions that may be more important than the purpose of musical art.

TABLE 1: The Order Of The Javanese Traditional Wedding Ceremony Procession And The Accompanying Music.

Items	Num ber	Name of Music
The bridal procession enters the ceremony venue	1	Gendhing Lancaran Kebogiro or Gendhing Monggang
Event Opening	2	Gendhing Ladrang Santimulya or Gendhing Ketawang Mijil Wigaring tyas
The bride and groom enter with their family	3	Gendhing Ketawang Sekarteja or Gendhing Ketawang Puspawarna
The Groom enters with his accompanying family	4	Gendhing Ladrang Wilujeng
The meeting of the bride and groom and their families	5	Gendhing Kodhok ngorek and Gendhing Ketawang Larasmaya
The family enters the ceremony room	6	Gendhing Bubaran Udan mas or Gendhing Ladrang Tirtakencana
Family sitting together	7	Gendhing Ladrang Sriwidodo
Worship service (sungkem)	8	Gendhing Ladrang Eling-eling
Subamanggala entered the ceremony room to pick up the bride and groom	9	Gendhing Ayak-ayakan
Subamanggala came out and brought the bride and groom together to change clothes for the carnival	10	Gendhing Ketawang Sri Narendra
Subamanggala entered the ceremony room with the bride and groom who were already wearing the kesatriyan carnival clothes	11	Gendhing Ketawang Subakastawa
Subamanggala leaves the ceremony room	12	Funny musics
Closing event	13	Gendhing Bubaran Runtung or Gendhing Ladrang Gleyong

4. CONCLUSION

The Javanese traditional wedding tradition has its characteristics in the structure of music, clothing, procedures, food, dance, and the arrangement of the bride and groom’s decorations. All of these customs and equipment are mutually sustainable and cannot be separated from one another. The type of clothing used has its own meaning. Several types of Javanese traditional clothing have a history and rules for their use, they cannot

be worn arbitrarily according to the will or taste of the bride and groom because they have meanings that have been upheld for generations.

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