



#### ARTICLE

Submitted date : November 25<sup>th</sup>, 2025

Revised date : December 9<sup>th</sup>, 2025

Accepted date : December 10<sup>th</sup>, 2025

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# Resonating Power: How *Gendhing Kurmat Dalem* Embodies the Sound of Kingship in Kraton Ngayogyakarta Hadiningrat

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#### Abstract:

*Gendhing Kurmat Dalem* is a palace repertoire consisting of *Gendhing Prabu Mataram*, *Gendhing Raja Manggala*, *Gendhing Sri Kondur*, and *Gendhing Tedhak Saking*. These four *gendhing* have the main function as a signal of the presence, dignity, and authority of the Sultan in the ceremonial order of the Kraton Ngayogyakarta Hadiningrat. Through a study of the musical structure, lyrics, and *gendhing* performance, this research shows how *Gendhing Kurmat Dalem* serves as a symbolic medium that articulates dynastic identity and the power of the king. The lyrics that continue to be updated according to the title and position of the Sultan emphasize that palace musical texts are dynamic, adjusting to political and spiritual changes in the kingdom. The performance of *Gendhing Kurmat Dalem* follows strict ritual protocols, starting from the preparation of offerings in the use of the *Gangsa Ageng* to the structure of *gendhing* performance that adjusts to the Sultan's movements during *miyos dalem* and *jengkar dalem*. In the present era, the existence of this repertoire has undergone transformation through the digitization of manuscripts, audio-visual documentation, and performance adjustments in events both inside and outside the palace walls. Even so, its symbolic function and honorific nature are still maintained, including the tradition of the "Raus!" proclamation, which becomes a distinctive feature of the Kraton Ngayogyakarta Hadiningrat. This research concludes that *Gendhing Kurmat Dalem* is a living intangible cultural heritage that continues to evolve, maintaining continuity between history, ritual, and the identity of the kingdom, while also showing the ability of palace musical traditions to adapt to the needs and realities of the present time.

**Keywords:** *Gendhing Kurmat Dalem*, Kraton Ngayogyakarta Hadiningrat, Court Gamelan,

## **Royal Ceremony, Dynastic Identity.**

### **Abstrak:**

*Gendhing Kurmat Dalem* merupakan repertoar istana yang terdiri dari *Gendhing Prabu Mataram*, *Gendhing Raja Manggala*, *Gendhing Sri Kondur*, dan *Gendhing Tedhak Saking*. Keempat *gendhing* ini memiliki fungsi utama sebagai penanda kehadiran, kewibawaan, dan otoritas Sultan dalam tata upacara Kraton Ngayogyakarta Hadiningrat. Melalui kajian terhadap struktur musikal, teks syair, dan penyajian *gendhing*, penelitian ini menunjukkan bagaimana *Gendhing Kurmat Dalem* berperan sebagai medium simbolik yang mengartikulasikan identitas dinasti dan kekuasaan raja. Syair yang terus diperbarui sesuai gelar dan kedudukan Sultan menegaskan bahwa teks musik istana bersifat dinamis, menyesuaikan perubahan politik dan spiritual dalam kerajaan. Di sisi performatif, penyajian *Gendhing Kurmat Dalem* mengikuti protokol ritual yang ketat, mulai dari persiapan sesaji dalam penggunaan *Gangsa Ageng* hingga struktur permainan *gendhing* yang menyesuaikan gerak-gerik Sultan ketika *miyos dalem* dan *jengkar dalem*. Pada era kini, keberadaan repertoar ini mengalami transformasi melalui digitalisasi naskah, dokumentasi audio-visual, serta penyesuaian performa dalam acara, baik di dalam maupun di luar tembok istana. Meski demikian, fungsi simbolik dan kehormatannya tetap dipertahankan, termasuk tradisi seruan "*Raus!*" yang menjadi ciri khas Kraton Yogyakarta. Penelitian ini menyimpulkan bahwa *Gendhing Kurmat Dalem* merupakan warisan budaya takbenda hidup yang terus berevolusi, mempertahankan kesinambungan antara sejarah, ritual, dan identitas kerajaan, sekaligus menunjukkan kemampuan tradisi musik istana untuk beradaptasi dengan kebutuhan dan realitas masa kini.

**Kata kunci:** *Gendhing Kurmat Dalem*, Kraton Ngayogyakarta Hadiningrat, Gamelan Kraton, Upacara Kraton, Identitas Dinasti.

### 1. Introduction

Following the Giyanti Agreement of 1755, which divided the Islamic Kingdom of Mataram into two royal houses, Yogyakarta and Surakarta, Sri Sultan Hamengku Buwono I emerged as a transformative ruler, builder, and artist. As noted by Ricklefs (1974), only Sultan Agung and Sri Sultan Hamengku Buwono I among the Mataram rulers truly embodied the title “The Great,” mastering both the possibilities and limits of Javanese kingship through wisdom, strategic leadership, and refined cultural expression. The Sultan’s valor and resolute character became a defining influence on the development of Yogyakarta’s *karawitan* (gamelan tradition), shaping a distinctive sound that reflected his royal and martial spirit.

Characterized by its *prasaja* ‘simplicity’, *greget* ‘strength’, and *agung* ‘majesty’, the Yogyakarta gamelan style embodies the masculine and heroic spirit of Sri Sultan Hamengku Buwono I. Its bold and resonant sound (*soran*) was not merely an aesthetic choice but an audible reflection of royal virtue and military courage. Within this tradition, *Gendhing Kurmat Dalem* holds a special position as the musical expression of reverence toward the Sultan.

Historically, the first *Gendhing Kurmat Dalem* was *Ketawang<sup>1</sup> Gajah Endra*, performed to accompany Sri Sultan Hamengku Buwono I and his family during their ceremonial entrance into the newly built Yogyakarta Palace after leaving the temporary Kraton in Ambarketawang. In the reign of Sri Sultan Hamengku Buwono VIII, this repertoire was further developed by the court maestro K.R.T. Wiroguno, who composed four gendhing ‘song,’ including *Gendhing Prabu Mataram*, *Gendhing Raja Manggala*, *Gendhing Sri Kondur*, and *Gendhing Tedhak Saking*.

Each composition serves a distinct ritual function. *Gendhing Prabu Mataram* and *Gendhing Raja Manggala* accompany the ceremonial emergence of the Sri Sultan as he departs from the palace to attend royal or public events, which named *miyos dalem* in Javanese term. Meanwhile, *Gendhing Sri Kondur* and *Gendhing Tedhak Saking* mark his ritual withdrawal upon returning to the residence inside the palace, which known as *jengkar dalem*. These musical acts signify more than physical movement; they express the manifestation and retreat of royal presence, reflecting the ongoing rhythm of authority and sanctity in Javanese kingship.

Beyond its ceremonial role, *Gendhing Kurmat Dalem* also represents the continuity of Yogyakarta’s cultural philosophy, where music, power, and spirituality are interwoven into a living heritage. This study examines the musical structure, performance context, and symbolic meaning of

*Gendhing Kurmat Dalem* as an embodiment of royal identity and as a manifestation intangible cultural heritage sustained within the Kraton Ngayogyakarta Hadiningrat.

**2. Literature Review**

The Yogyakarta style of *karawitan* is characterized by loud, firm, and vigorous playing, or what can be referred to as *soran*. As Sugimin (2018) observes, this musical approach expresses the warrior spirit of Sri Sultan Hamengku Buwono I, evoking a sense of strength and nobility. This is fitting the palace context, where music functions not only as art but also as ritual, diplomacy, and a representation of cosmic and social order (Supanggih, 2009)

The Giyanti Agreement in 1755 made all royal heirlooms were divided between two palaces (Waridi, 2006) Over time, these royal heirlooms, including the gamelan ensembles have developed their own character that represents the palace. The development of Yogyakarta's distinctive gamelan character was influenced by two primary factors: the royal conception of the gamelan as a sacred heirloom central to the king's authority, and the personal qualities of the king, whose masculine, heroic, and patriotic nature became the aesthetic foundation for musical creativity (Haryono et al., 2014). Moreover, before ascending the throne, Sri Sultan Hamengku Buwono I was known for his ability to organize and train his followers into disciplined and loyal soldiers (Moedjanto, as cited in Ricklefs, 2001). These principles shaped not only the construction and tonal character of the instruments but also their musical style and performance ethos, which came to be known as *karawitan* Yogyakarta style or the *Mataraman* style (Sutton, 1991)

Within this royal tradition, K.R.T (Kanjeng Raden Tumenggung) Wiroguno emerged as a pivotal figure in the late nineteenth and early twentieth centuries. A grandson of Sri Sultan Hamengku Buwono VI, K.R.T. Wiroguno was raised within the palace environment, where music was considered an essential element of noble education. As Sumarsam (1995) notes, music and performing arts were integral to the upbringing of royal family members, fostering artistic discipline and aesthetic sensibility. This background explains K.R.T. Wiroguno's mastery of *karawitan* and his later contributions as the creator of the *andha* 'stairs' notation system for gamelan performance and as the composer of *Gendhing Kurmat Dalem*, a set of four songs, which formalized musical expression of royal presence and reverence (Suyamto et al., 2008) His works not only institutionalized the *karawitan* tradition within the Yogyakarta court but also extended the legacy of Sri Sultan Hamengku Buwono I's valor and majesty into a sonic form that continues to define the identity of Kraton Ngayogyakarta Hadiningrat today.

### 3. Methods

This study employs an ethnomusicological and semiotic approach to examine how *Gendhing Kurmat Dalem* embodies the sound of kingship in Kraton Ngayogyakarta Hadiningrat. The research integrates musical, textual, and ritual analyses to interpret the cultural meanings embedded in its performance practice.

#### 3.1 Research Approach

The ethnomusicological approach focuses on observing *Gendhing Kurmat Dalem* as a living musical tradition situated within the social and ritual contexts of the Kraton Ngayogyakarta Hadiningrat. Meanwhile, the semiotic approach is used to interpret the layers of meaning conveyed through sound, text, and ceremonial acts, revealing how musical structures and performance symbols articulate royal power and identity.

#### 3.2 Data Collection

The research data were obtained through the following methods:

##### A. Interview

A semi-structured interview was conducted with Mas Riyo Susilomadyo, *pangajeng* 'director, maestro' *karawitan* of Kraton Ngayogyakarta Hadiningrat, on September 29th, 2025, from 9-10 AM. The interview explored the history, function, and performance practice of *Gendhing Kurmat Dalem*.

##### B. Field Observation

The researcher attended a court performance held during an exhibition closing event in which *Gendhing Kurmat Dalem* was performed. Observations focused on the timing, atmosphere, and audience participation, particularly noting moments when the Sultan arrived as all activities paused and the audience was instructed to stand, following the traditional cue of "*Raus!*". These ritual behaviors show how sound and bodily gestures construct royal authority within the performance setting.

##### C. Musical Analysis

The musical analysis centers on the structure and performance style of *Gendhing Kurmat Dalem*, emphasizing its playing style. Structural examination includes the *gendhing* form and the ordering of its sections.

##### D. Textual Analysis

The lyrics of the two *Gendhing Kurmat Dalem* compositions (*Gendhing Prabu Mataram* and *Gendhing Raja Manggala*) were translated from Javanese into English. This translation was conducted literally, adhering closely to the source language. Footnotes were included to explain "Javanized" foreign terms and provide cultural context. The translation aims to make the texts accessible for non-Javanese readers and support semiotic interpretation.

##### E. Archival and Media Study

Supplementary data were gathered from digital and textual archives, including the Kraton Jogja Youtube channel, official Kraton Jogja website, and materials from Widyabudaya Library of Kraton Ngayogyakarta

Hadiningrat and K.R.T. Wiroguno Center. These sources provide documentation of past performances, musical transcriptions, and historical accounts relevant to the creation and transformation of *Gendhing Kurmat Dalem* since the reign of Sri Sultan Hamengku Buwono VIII.

### 3.3 Data Analysis

Data from all sources were analyzed through triangulation, combining field observations, interviews, and archival materials to construct a holistic understanding of *Gendhing Kurmat Dalem* as both a musical and semiotic expression of kingship. The interpretation focused on the interplay between sound (musical form), sign (text and ritual gesture), and meaning (royal ideology) within the ceremonial framework of the Kraton

## 4. Results

The findings of this study show that the *Gendhing Kurmat Dalem* repertoire consists of four compositions, such as *Gendhing Prabu Mataram*, *Gendhing Raja Manggala*, *Gendhing Sri Kondur*, and *Gendhing Tedhak Saking*, which each displaying distinct musical characteristics while sharing the Yogyakarta's *karawitan* style. Their tuning system and *pathet* vary, such as *Gendhing Prabu Mataram*, which is played in *laras slendro pathet sanga*, *Gendhing Raja Manggala* in *laras pelog pathet nem*, *Gendhing Sri Kondur* in *laras slendro pathet manyura*, and *Gendhing Tedhak Saking* in *laras pelog pathet barang*. The playing style also varies, with *Gendhing Prabu Mataram* and *Gendhing Raja Manggala* performed in both *soran* and *lirahan*, whereas *Gendhing Sri Kondur* and *Gendhing Tedhak Saking* are played exclusively in *soran*.

Textual analysis shows that only *Gendhing Prabu Mataram* and *Gendhing Raja Manggala* contain vocal lyrics. In both cases, the lyrics mention the royal title of the Sultan and commemorate the ruler's birth, followed by ritual expressions of hope for his health, longevity, and the stability of his reign. Meanwhile, no lyrics are present in *Gendhing Sri Kondur* and *Gendhing Tedhak Saking*.

The performance observations indicate that *Gendhing Prabu Mataram* and *Gendhing Raja Manggala*, which serve as musical accompaniment for the entrance of the Sultan, include the use of the signal known as *Raus*. This coordinated cue functions as an internal timing and transition marker among the musician during the entrance sequence. By contrast, *Gendhing Sri Kondur* and *Gendhing Tedhak Saking* utilize a different cue that corresponds to the moment when the Sultan rises from his seat.

## 5. Discussions

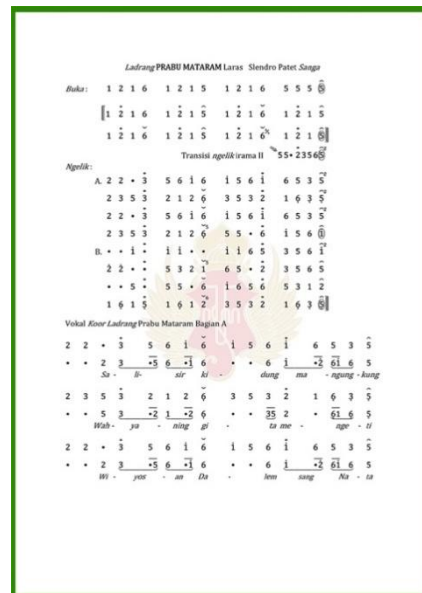
### 5.1 Musical Structure of *Gendhing Kurmat Dalem*

The musical architecture of the *Gendhing Kurmat Dalem* repertoire reveals how these four *gendhing* (*Gendhing Prabu Mataram*, *Gendhing Raja Manggala*, *Gendhing Sri Kondur*, and *Gendhing Tedhak Saking*) actively construct and communicate the authority of the Yogyakarta

Sultan. The emphasis on *garap<sup>2</sup> soran* demonstrates how musical structure becomes a medium of power: loud, firm, and steady, aligning with the Kraton Ngayogyakarta Hadiningrat's ethos of *prasaja*, *greget*, and *agung*.

**A. Ladrang Prabu Mataram**

*Gendhing Prabu Mataram* derives its name from *prabu* 'king' and *Mataram*, the dynastic origin of the Yogyakarta court. The Kraton Ngayogyakarta Hadiningrat is still widely referred to as Mataram because after the 1755 Giyanti Agreement, Pangeran Mangkubumi<sup>3</sup> deliberately positioned his polity as the rightful continuer of Mataram Islam. Consequently, Yogyakarta's arts, including karawitan are often described as Mataraman style. Composed by K.R.T. Wiroguno in 1935, the piece originally took the form of a *ketawang* before being transformed into a *ladrang*<sup>4</sup> at the request of Sri Sultan Hamengku Buwono VIII. According to Mas Riyo Susilomadyo, this change was made to achieve a more imposingly majestic sonic presence.



**Figure 1. Gendhing Prabu Mataram Notation**  
(Source: Kratonjogja.id)

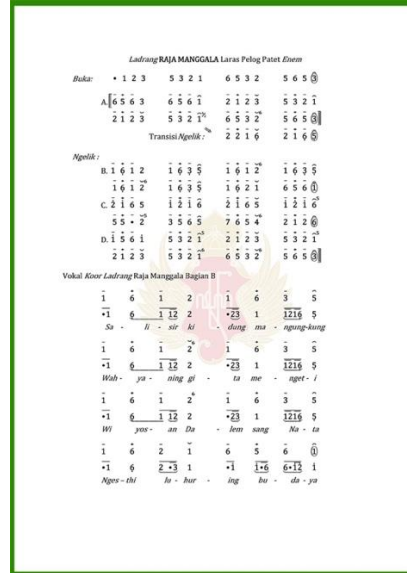
Performed today in both *soran* and *lirihan* with *laras slendro pathet sanga* and *kendhang kalih*, *Ladrang Prabu Mataram* carries six stanzas of text. These are grouped in pairs, which each cycle presents two stanzas accompanied by sections A and B, with the sequence returning to the *umpak* before continuing. Thus stanzas 1,3, and 5 accompany Section A, while stanzas 2,4, and 6 accompany Section B.

**B. Ladrang Raja Manggala**

Like *Gendhing Prabu Mataram*, *Raja Manggala* conveys imagery of leadership, derived from *Raja* 'king' and *manggala* means 'main.' The

piece is set in *laras pelog pathet nem* and also uses *kendhang kalih*. Mas Riyo Susilomadyo emphasizes that its structure represents Yogyakarta signature style.

**Figure 2. Gendhing Raja Manggala Notation**  
(Source: Kratonjogja.id)



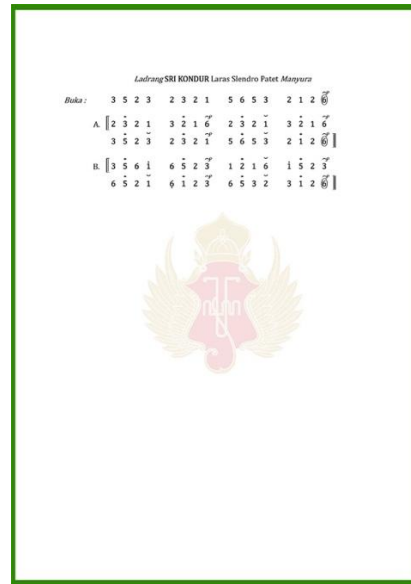
Although *Gendhing Raja Manggala* uses the same six stanzas found in *Gendhing Prabu Mataram* and played in *soran* and *lirihan*, it arranges them differently due to a distinct *garap*, which the composition includes three *ngelik*<sup>5</sup> sections. As a result, the six stanzas are divided into two cycles: stanzas 1-3 are sung in sequence for the first rotation, followed by a return to *Umpak A* in *irama II*<sup>6</sup>, where stanzas 4-6 are presented.

**C. Ladrang Sri Kondur**

The composition *Gendhing Sri Kondur*, literally ‘the king return back home,’ accompanies the Sultan’s departure from a ceremony. Composed by K.R.T. Wiroguno circa 1920, it is performed in *laras slendro pathet manyura* and structure as *ladrang* without vocal text. The absence of *gerongan* results in a purely *soran* presentation. Without the softening effect of sung poetry, the music sustains a formal, authoritative atmosphere appropriate for escorting the Sultan’s exit.



**Figure 3. Gendhing Sri Kondur Notation**  
(Source: Kratonjogja.id)



*Ladrang SRI KONDUR Laras Slendro Patet Madyara*

*Buka* : 3 5 2 3 2 3 2 1 5 6 5 3 2 1 2 6

A. [ 2 3 2 1 3 2 1 6 2 3 2 1 3 2 1 6  
3 5 2 3 2 3 2 7 5 6 5 3 2 1 2 6 ]

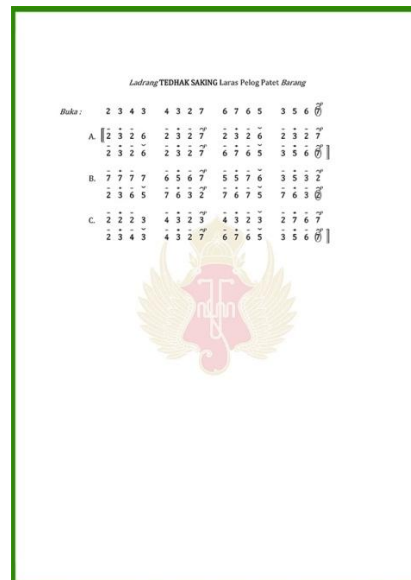
B. [ 3 5 6 1 6 5 2 3 1 2 1 6 1 5 2 3  
6 5 2 1 6 1 2 3 6 5 3 2 3 1 2 6 ]

The piece begins with *buka bonang*<sup>7</sup>, followed by Section A, repeated twice, then Section B, which also played twice before returning to A.

*D. Ladrang Tedhak Saking*

As its name indicates, *tedhak saking* meaning 'to step away from.' This *gendhing* is performed when the Sultan rises from his seat to depart. With *laras pelog pathet barang*<sup>8</sup>, *Gendhing Tedhak Saking* begins with *buka bonang* as a sonic signal marking the Sultan's transition from stillness to movement.

**Figure 4. Gendhing Tedhak Saking Notation**  
(Source: Kratonjogja.id)



*Ladrang TEDHAK SAKING Laras Pelog Patet Barang*

*Buka* : 2 3 4 3 4 3 2 7 6 7 6 5 3 5 6 6

A. [ 2 3 2 6 2 3 2 7 2 3 2 6 2 3 2 7  
2 3 2 6 2 3 2 7 6 7 6 5 3 5 6 6 ]

B. 7 7 7 7 6 5 6 7 6 5 7 6 3 5 3 2  
2 3 6 5 7 6 3 2 7 6 7 5 7 6 3 6

C. 2 2 2 3 4 3 2 3 4 3 2 3 2 7 6 7  
2 3 4 3 4 3 2 7 6 7 6 5 3 5 6 6

Unlike *Gendhing Sri Kondur*, this piece consists of three sections (A, B, and C). Section A is played twice, while B and C are performed once each

within a single cycle. The *gendhing* can stop any of the three sections depending on the Sultan's movement.

a. Lyrics as Royal Representation

The lyrics of *Gendhing Prabu Mataram* and *Gendhing Raja Manggala* function as a living text that continually articulates and renews dynastic identity within the Kraton Ngayogyakarta Hadiningrat. Each stanza inscribes the presence, lineage, and sacred authority of the reigning Sultan, transforming the song into a form of textual regalia.

Stanza 1:

*Salisir kidung mangungkung / wahyaning gita mengeti / wiyosan dalem Sang Nata / ngesthi luhuring budaya //*

'A song plays, / singing (to) commemorate / the king's birthday / (as a) manifestation of cultural majesty //

Stanza 2:

*Ari Slasa Wage nuju / sinartan samya wotsari / Ingkang Sinuwun Sri Sultan / Ingkang Hamengku Bawana //*

'(On) Tuesday Wage<sup>9</sup> / as everyone worships / (to) Ingkang Sinuwun Sri Sultan / Ingkang Hamengku Bawana //

Stanza 3:

*Kang jumeneng Ka-Sepuluh / suryaning Mataram Sang Sri / Senapati Ing Alaga / Lana Langgenging Bawana //*

'Kang jumeneng Ka-Sepuluh / suryaning Mataram Sang Sri / Senapati Ing Alaga / Lana Langgenging Bawana<sup>10</sup> //

Stanza 4:

*Bawana pan jagad agung / winiraos lir gumanti / lan Tata Panatagama / Karaton Ngayogyakarta //*

'; (namely) the universe (which is) magnificent / as if alternately incarnated in heart / juga Tata Panatagama / (in) Karaton Ngayogyakarta //

Stanza 5:

*Pinuja sasanti hayu / mring Kuwasa Cipta Neki / mug i tansah jinangkunga / kalis saking sambekala //*

'We pray for prosperity / to God Almighty and His Work / may we always be protected / (and) far from danger //

Stanza 6:

*Panjanga yuswa Sinuwun / sakehing rubeda kalis / lulus hanggrenggani praja / Ngayogyakarta Hadiningrat //*

'Long live Your Majesty / may all obstacles be removed / reign forever / (in) Ngayogyakarta Hadiningrat //

These lyrics constitute a devotional text expressing prayers for the Sultan's health, safety, and righteous leadership (Suryobintoro, 2024).

Their content reflects longstanding Javanese beliefs in which the king is regarded as a divine representative and protector of his people. The mention of the Sultan's title, lineage, and spiritual role shows the court's understanding of kingship as both worldly and beyond the physical realm.

Crucially, these texts are not static. They evolve with each reign, demonstrating how royal authority extends into artistic and literary domains. Following the 2015 *Sabda Raja*, which updated the official title of Sri Sultan Hamengku Bawana X, "*Ngarsa Dalem Sampeyan Dalem Inggang Sinuwun Sri Sultan Hamengku Bawana Inggang Jumeneng Kasepuluh Suryaning Mataram Senapati Ing Ngalaga Langgenging Bawana Langgeng, Langgenging Tata Panatagama.*" Mas Riyo Susilomadyo recounts that he was commanded around 2016-2017 to revise the lyrics of *Gendhing Prabu Mataram* and *Gendhing Raja Manggala* accordingly. The process required submitting written versions of the adapted text for the Sultan's approval, after which the revised lyrics became officially approved for performance. This ritualized procedure illustrates how lyrical text operates as an extension of the Sultan's authority: continuously renewed, officially validated, and enacted through musical ceremony.

b. The Performance Process of *Gendhing Kurmat Dalem*

The performance of *Gendhing Kurmat Dalem* begins with ritual preparation, reflecting the sacred status of the *Gangsa Ageng*, the royal gamelan ensemble used for this repertoire. Before the instruments are sounded, the *abdi dalem* 'royal servants' prepare *sajen pedintenan* 'general offerings' consisting of *pisang raja sanggan* 'two bunches of bananas facing each other,' *kembang setaman* 'a mix of seven kinds of flowers,' *kemenyan* 'incense,' coins, and *jajan pasar* 'traditional snacks.' The *kemenyan* is lit near the gong, and the *abdi dalem wiyaga* 'gamelan player' in charge recites prayers, mentioning the name of the *Gangsa Ageng* to be used, the purpose of the performance, and the time and location of the ceremony. This act is intended to ensure smooth proceedings and protection from spiritual disturbances, affirming the belief that royal ritual and sound require both technical and metaphysical readiness.

Within the Kraton Ngayogyakarta Hadiningrat, *Gendhing Kurmat Dalem* is divided into two functional categories: pieces for *miyos dalem* as the Sultan's ceremonial emergence and *jengkar dalem* as the Sultan's departure from an event. For *miyos dalem*, the pieces used are *Gendhing Prabu Mataram laras slendro pathet sanga* and *Gendhing Raja Manggala laras pelog pathet nem*. Conversely, the pieces accompanying *jengkar dalem* are *Gendhing Sri Kondur laras slendro pathet manyura* and *Gendhing Tedhak Saking laras pelog pathet barang*. The pairing of these *gendhing* is determined by their tuning systems; slendro-based pieces accompany each other, as do pelog-based ones. In practice, *Gendhing Prabu Mataram* is typically performed when the Sultan arrives

without an entourage, commonly during intimate or closed palace ceremonies such as *Ngabekten*. Both *Gendhing Prabu Mataram* and *Gendhing Raja Manggala* begin upon the call “*Raus!*,” a unique Kraton Ngayogyakarta Hadiningrat tradition signaling the Sultan’s appearance. According to palace accounts, the term *raus* likely derived from German *raus* ‘out,’ which was adopted during the reign of Sri Sultan Hamengku Buwana VIII, possibly through cultural contact with Walter Spies, a German musician who worked in the palace.

Following the “*Raus!*” cue, the *abdi dalem wiyaga* open the performance with *buka bonang* and leading into *umpak Irama I*, repeated continuously as the Sultan walks. When the Sultan is seated upon the chair, the music transitions into *irama II*, eventually entering the *ngelik* section where the *pasindhen* ‘female singer in a gamelan ensemble’ sing six stanzas of royal praise and prayer. After all lyrics are sung, the piece concludes with *suwuk*.

For *jengkar dalem*, the repertoire functions as a sonic counterpart to the arrival *gendhing*. *Gendhing Sri Kondur* and *Gendhing Tedhak Saking* played in *soran* style without lyrics, accompanies the Sultan as he leaves the event. The absence of *gerongan* ensures a clear and resonant sound. This clarity is essential for the moment of closure as the Sultan rises and begins to walk. In this way, the *jengkar dalem* repertoire sonically articulates the Sultan’s authority, presence, and dignity, framing his departure with the same sacred ritual as his arrival.

### 5.2 *Gendhing Kurmat Dalem* in the Present Day

The existence of *Gendhing Kurmat Dalem* has undergone significant transformation from its earlier forms, yet its symbolic and ceremonial roles remain intact and unchanged. Historically, these *gendhing* were preserved in handwritten manuscripts stored in the Widyabudaya Library of Kraton Ngayogyakarta Hadiningrat and in the K.R.T. Wiroguno Center. Today, these manuscripts have been fully digitized, ensuring broader accessibility and long-term preservation. Under the leadership of Sri Sultan Hamengku Bawana X, the palace has also taken active steps to document *Gendhing Kurmat Dalem* through high-quality audio and video recordings, all of which are available through the official Kraton Jogja Youtube channel. The audio format is compiled in a dedicated playlist containing *Gendhing Prabu Mataram*, *Gendhing Raja Manggala*, *Gendhing Sri Kondur*, and *Gendhing Tedhak Saking*, while video recordings are found in livestreamed palace events attended by the Sultan, such as *Uyon-uyon Hadiluhung* held on every Selasa Wage, exhibition openings and closings, and the annual *tingalan dalem taun* (birthday commemoration) of Sri Sultan Hamengku Bawana X.

In terms of function, *Gendhing Kurmat Dalem* continues to be performed today as accompaniment for *miyos dalem* and *jengkar dalem* in both public and private palace ceremonies. However, adjustments have been made to accommodate the dynamics of contemporary events. In open events, the Sultan’s arrival is often unpredictable; thus, when Sultan

arrives after an event has begun, the performance or ceremony must pause briefly to honor his entrance. Flexibility also applies to the choice of repertoire, for example when only gamelan with *laras slendro* set is available, *Gendhing Prabu Mataram* and *Gendhing Sri Kondur* are performed, while events that use *laras pelog* gamelan will present *Gendhing Raja Manggala* and *Gendhing Tedhak Saking*. Due to time constraints, these *gendhing* are occasionally performed in abbreviated form, focusing on key structural segments required for ceremonial acknowledgement.

Beyond the palace walls, the honor protocol surrounding the Sultan's presence remains recognizable. During official events outside the Kraton, the ceremony still begins with the call "*Raus!*," even without amplification, signaling the Sultan's entrance. If a gamelan ensemble is present, *Gendhing Kurmat Dalem* will accompany the *miyos dalem*, though generally only for the arrival and not the departure. In situations where no gamelan is available or the event occurs unexpectedly, the protocol is maintained by playing a recording of *Gendhing Raja Manggala* through loudspeakers.

The function of these *gendhing* also extends to other royal courts descending from the Mataram dynasty, including Pura Pakualaman, Kraton Surakarta Hadiningrat, Puro Mangkunegaran. In these contexts, *Gendhing Raja Manggala* is typically used to honor the Sultan's presence at official invitations. However, *Gendhing Tedhak Saking* is not employed for the *jengkar dalem* in these kingdoms. Interestingly, the use of the verbal cue "*Raus!*" remains unique to Kraton Ngayogyakarta Hadiningrat, making it the only Mataram lineage court with a distinct sonic signal for the Sultan's entrance.

Overall, the contemporary life of *Gendhing Kurmat Dalem* demonstrates a dynamic balance between preservation and adaptation. While the repertoire is rooted in centuries-old protocol and continues to signify royal presence and authority, digital archiving, increased public accessibility, and flexible performance practices ensure that these ceremonial sounds remain relevant and resonant in the present day.

## 6. Conclusions

*Gendhing Kurmat Dalem* represents one of the most enduring ceremonial sound traditions in the Kraton Ngayogyakarta Hadiningrat. Its musical, symbolic, and ritual functions, which once transmitted primarily through palace manuscripts and lineage-based knowledge, now it continues through broader forms of documentation, digital preservation, and a public accessibility. Despite shifts in performance context and the practical adjustments required in contemporary ceremonies, the core purpose of these *gendhing* remains unchanged, to honor, articulate, and sonically frame the presence and authority of the Sultan.

The continued use of *Gendhing Kurmat Dalem* in both inside and outside palace settings demonstrates how royal musical traditions adapt without losing their identity. Flexibility in instrumentation, abbreviated structures

or the use of recordings does not diminish their meaning. Instead, it enables the repertoire function effectively within modern constraints. At the same time, elements uniquely tied to Yogyakarta, such as the ceremonial call “*Raus!*” reinforce the distinctiveness of this tradition within the broader Mataram cultural sphere.

Altogether, the survival and evolution of *Gendhing Kurmat Dalem* reflect a living heritage in which historical protocol, musical structure, and royal symbolism converge. Its presence today not only maintains continuity with the past but also illustrates the Kraton Ngayogyakarta Hadiningrat’s commitment to preserving cultural authority through sound, ritual, and collective memory.

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