Adoption, Adaptation, and Negotiation: Hybridity of Gamelan and Digital-Electronic Musical Instruments in the Jaran Kepang Dance Accompaniment

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Abstract

This study aims to reveal and explain the forms and processes of adaptation that occur in the hybridity of musical instruments accompanying the jaran kepang or horse dance in Indonesia. The research was conducted through an ethnographic approach based on participatory and collaborative activities with data collection techniques through observation, interviews, documentation, and literature studies. This research produces findings in the form of facts regarding hybridity that occurs as a result of the process of blending and mixing between two musical disciplines with different cultures, characteristics, and origins, namely between gamelan and digital-electronic, traditional and modern, local and global culture, as well as Javanese gamelan and Western music. Hybridity almost always begins with adoption practices, which are then followed by a process of adaptation as a form of response to negotiate the differences in systems and conventions of the devices used. This condition has illustrated the change in the image of Jaran Kepang art from classical-traditional folk art, which is considered rigid and simple, to a more varied, adaptive, advanced, and modern form of traditional art.

Keywords

Hybridity, horse dance, adoption and adaptation of instruments, musical negotiation, traditional folk arts

Introduction

This study aims to reveal and explain the forms and processes of adaptation that occur in the hybridity of musical instruments accompanying the jaran kepang[2], also known as the jaranan[3] dance in Indonesia. Departing from an ethnographic study of a specific case, this study was conducted in an effort to understand the practice of hybridization in the development of traditional folk art. This effort is needed to understand the ways of responding to adapt to and negotiate various elements and media from different origins and disciplines (conventions). The specific case that is used as the subject and object of this study is the hybridity of gamelan and digital-electronic musical instruments in the accompaniment of the jaran kepang dance in the Turonggo Seto Mardi Utomo, often called the Turonggo Seto Boyolali group, located in Salam Hamlet, Samiran Village, Selo District, Boyolali Regency, Central Java Province, Indonesia. Some performances of the work were also broadcast on several YouTube channels, including Aldoni Project, Sahabat Seni Boyolali, and Dwi STY Official channel.

Javanese Folk Performing Arts

Javanese folk performing arts were initially often seen as having simple characteristics, both in terms of form, structure, materials, and implementation (Pigeaud, 1991: 1; Soemaryatmi & Suharji, 2015: 38). Over time, many studies have shown that the types of art included in this category have experi-

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[2] Jaran kepang is a genre of traditional folk dance that has developed rapidly in Java, characterized by the use of jaran kepang props (jaran: horse, képang: woven bamboo) as a means of supporting the expression of dance movements. Within it, there are layers of other media such as the number of dancers, more than one person (in groups), dance makeup, dance costumes, other properties, dance accompaniment, and performance venue (Kiswanto et al., 2019: 1, 2024: 316).

[3] Apart from that, it is also known as kuda lumping, kuda kepang, or jathilan.

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enced very rapid growth. This development has actually been apparent since the beginning of Indonesia's independence (Soedarsono, 2010: 83–84), but in the developments that occurred gradually and progressively until now, it has become increasingly more complex (Fitriasari, Har-yono, Simatupang, & Abdullah, 2012: 26; Kiswanto, Joko & Dwiyanto, 2021: 199). This growth is generally inseparable from the issue of creativity, which is driven by various causal factors, both in relation to aesthetic needs, competition, and links with needs in the fields of education, economics, social, politics, and religion (Kiswanto, Fitriasari, & Haryono, 2019; Kiswanto et al., 2021; Radhia, 2016; Soedarsono, 2010).

The arts included in this category are traditional performing art forms that are known because their performers come from the common people and grew up in rural agrarian environments or outlying areas outside the palace walls (Pigeaud, 1991: 1; Soedarsono, 2010: 83–84; Soemaryatmi & Suharji, 2015: 38). The types of arts included in the category are very diverse and countless. In Magelang, Central Java, for example, you can find various types of folk arts such as soreng, jalantur, jathilan campur, truntung. Not to mention in other regencies, you will find many different expressions of folk performing arts, both from those that are already widely known by the wider community, such as reog ponorogo and jaranan pegon in Kediri and Nganjuk, jaranan senterewe in Tulung Agung and Trenggalek, to those that are not yet widely known.

Hybridization of Media and Culture

One of the issues that is quite interesting and has not received much attention from academics is the process of media and cultural hybridization in the form of traditional art expressions, namely in folk art traditions. Hybridization, in a simple sense, can be interpreted as a process of forming or reproducing an image, character, or identity through a mixture of several elements, components, varieties, tools, or media that have different origins (Merriam-Webster, 2024). The issue of hybridity is one of the topics that is quite often discussed in studies of colonialism and postcolonialism, because it relates to the process of forming national identity (nation and state) through cultural marriages resulting from meetings and mixing between different societies, races, and cultures, which influence the ideology, beliefs, and values that are hoped for and aspired to in viewing life (Babha, 1994: 2; Harvey, 1996: 27; Said, 1993: xxviii). In the case of music, hybridization is often related to projects of preservation, development, and creation that can be found in works of world music, popular music, electronic digital music, and even traditional music (Kvaal, 2018; Nettl, 2005; Raditya, 2013; Stock, 2006; Sunarto, 2020; Supanggah, 2003; Tenzer, 2006; Waters, 2000).

In the case of the development of folk performing arts in Java, hybridization often takes place through the process of adopting media and aesthetic elements that come from different rules and conventions. Some of the most obvious examples can be observed from the use of digital and electronic musical instruments such as keyboards, electric bass, digital musical instruments with audio sampling technology, and several musical instruments that come from Western traditions, such as drum sets. Until now, the hybrid phenomenon in the expression of traditional folk art has been widely found in Java. Several types of traditional folk art expressions have combined traditional elements with elements that are often associated with digital technology and modernity, including the growth of jaranan (in Kediri, Tulung Agung, Trenggalek, Temanggung, Boyolali), Buto Gedruk (Boyolali), and Topeng Ireng (Magelang and Boyolali).

The issues that are worth paying attention to regarding the hybrid phenomenon in the development of traditional folk art are not merely a matter of mixing different elements or media, but what is more important is to understand these following thoughts and methods applied in responding to different musical clashes, different disciplines (conventions), and different ways of thinking (Waters, 2000: 56). Even though it is considered controversial, hybrid practices in the development of traditional folk arts have not really changed or shifted away from their essence, characteristics, and traditional values. This is, as stated by Harvey (1996: 176), because hybridization practices have been played with complex and mixed elements to promote origin, purity, locality, and identity.

Adaptation and Negotiation in Musical Hybridity

Adaptation in the field of music or performing arts is often in the realm of creativity carried out in efforts to preserve, develop, or create art. Adaptation in musical creativity can occur through methods of adoption and appropriation (Fitriasari, Hamsyah, & Danugroho, 2023; Permadi, 2021; Siong & Bang, 2022). Adaptation in musical creativity is also often related to hybridization practices that involve elements of adoption and appropriation within them (Jamnongsarn, 2019; Waters, 2000). In addition, hybridization practices can also often be found in the development of regional music and popular music in Indonesia (Raditya, 2013; Sunarto, 2020).

Adaptation in terms of format, structure, function, and play of a musical work presentation also often occurs as an attempt to negotiate to bring together and place tradition and locality in a more global, popular, and industrial space. Such efforts are often in an ambiguous position between accepting and resisting (Gunara, 2014; Kasyfiyullah & Alfian, 2023; Rachmawanti, 2012). Adaptation itself is closely related to the selection mechanism process, as well as ways of maintaining the existence of an entity through adjustments to various situations and conditions (Mesoudi, 2011: 27–29).

Hybridity of Musical Instruments: Gamelan and Digital-Electronic Instruments

The musical instruments used to present gending (musical compositions in Javanese gamelan) as an accompaniment to the Jaranan dance are a form of hybridity between two different elements of nature. The two elements of nature are elements of tradition and modernity, which are manifested as a form of blending and mixing of musical culture in order to support the expression and aesthetics of performing arts based on tradition and locality. The element of tradition is represented in the use of Javanese gamelan instruments consisting of kendhang sabet, kendhang kalih (kendhang ageng and ketipung), saron (two pieces), demung, a pair of kempul and gong, kethuk, and bendhe (three pieces). Meanwhile, the modern element is represented in the use of musical instruments originating from the Western music tradition and/or electronic digital musical instruments consisting of drums, keyboards, electric drum pads (percussion), and bass guitar. Details of traditional and modern musical instruments in jaranan can be seen in Figure 1.

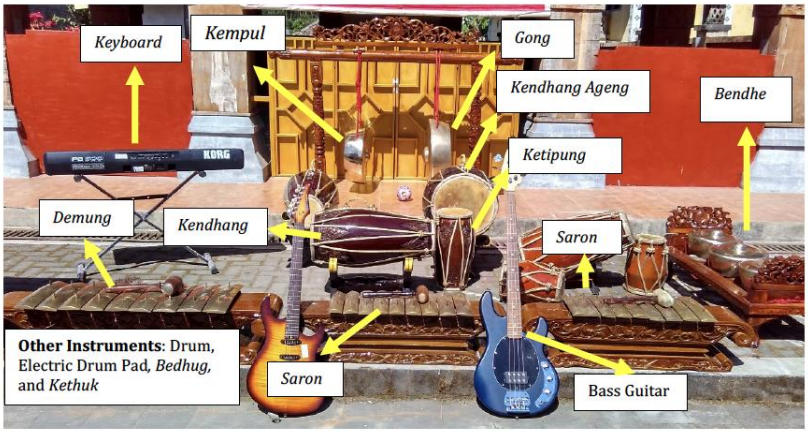

Figure 1 Details of traditional and modern musical instruments in Jaranan. The photo was captured and edited by the author.

Adaptation of Tuning System in Gamelan

The presence of modern musical instruments, especially keyboards, in jaranan also marks the occurrence of hybridity that requires adjustments to the tuning system in Javanese gamelan. The tuning system in Javanese gamelan consists of two types, namely slendro and pelog. This system, in its application to gamelan instruments that are spread out and owned by various communities, tends to be flexible in the sense that there is no absolute standard pitch frequency measure that can be applied to all gamelan instruments owned by various communities. The pitch frequency can shift up or down within the tolerance limits of the musical taste that has been determined; in other words, the tuning

system is semi-absolute pitch (Hastanto, 2012; Primamona, 2021; Risnandar, 2018; Suranto & Santosa, 2019). This is different from the arrangement of chromatic notes on a keyboard, which uses an absolute pitch system, meaning that the measure of the note frequency and the interval (distance) between the notes have been set as standard and are recognized as an internationally applicable convention (Banoe, 2003: 16).

Gamelan instruments in jaranan, consisting of saron, demung, a pair of kempul and gong, kethuk, and bendhe, are in the pelog scale, but their tone frequency has been adjusted to the diatonic scale system on the keyboard. The pitch of the gamelan tone arrangement has been equated by referring to the pitch of the diatonic tone arrangement on the keyboard. This adjustment applies the principle of equality of tone areas in the diatonic scale arrangement, which is determined and agreed upon through the solmization system, with the placement of the basic tone as its basis. The basic tone referred to usually consists of two choices, namely Do=A (A Major) or Do=B♭ (Bes Major). The adjustment and similarity of the tone arrangement in the gamelan with the tone arrangement on the keyboard can be seen in Figure 2.

Solmization	Do	Re	Mi	Fa	Sol	La	Si	Do	Re	Mi	Fa	Sol	La	Si	Do	Re
Diatonic scale system on the Keyboard, Do=A	A3	B3	C♯4	D4	E4	F♯4	G♯4	A4	B4	C♯5	D5	E5	F♯5	G♯5	A5	B5
Frequency Standard (Hz)	220.00	246.94	277.18	293.67	329.63	369.99	415.30	444.00	493.88	554.37	587.33	659.26	739.99	830.61	880.00	987.77
The arrangement of notes on the Saron in the pelog scale								6	7	1	2	3	4	5	6	7
								Additional tones from two additional blades		The main tones of the total of 7 main blades						
The arrangement of notes on the Demung in the pelog scale	6	7	1	2	3	4	5	6	7							
	Additional tones from two additional blades		The main tones of the total of 7 main blades													
Bendhe											2	3			6	
Names of Tones in the Karawitan music system	Nem	Pi	Ji	Ro	Lu	Pat	Ma	Nem	Pi	Ji	Ro	Lu	Pat	Ma	Nem	Pi
Kethuk, Kempul, and Gong	Each consists of one piece: the kethuk tone (+) is close to the note 6 on A4, the kempul tone ( ) is close to the note 6 on A3, and the gong tone ( ) is close to the note 1 on C♯3.															

Figure 2: Adjustments and similarities of gamelan and keyboard tone arrangements. The table was compiled by the author.

In Figure 2, it can be seen that the arrangement of the tones in the gamelan instruments is similar to the arrangement of the tones on the keyboard. The difference lies in the scale system used, namely between the diatonic and pelog scale systems. The tone system in the diatonic (major) scale begins with Do as its first tone and ends with Si as its seventh tone. Meanwhile, the tone system in the pelog scale begins with Ji as its first tone, which is equivalent to Mi (in a diatonic perspective), and ends with Pi as the seventh tone, which is equivalent to the note Re (in a diatonic perspective). The arrangement of gamelan tones on the saron and bendhe instruments is in the fifth octave area in the chromatic scale arrangement on the keyboard, while on the demung instrument, it is in the fourth octave area in the chromatic scale arrangement on the keyboard. If the base tone (1) that applies in the diatonic scale system is located on the Do tone, the base tone (1) or the first sequence tone (Ji) in gamelan is equivalent to the Mi tone (in a diatonic perspective). The diatonic tone area on the Do=A scale consists of seven basic tones arranged in one octave, namely A, B, C♯, D, E, F♯, and G♯. The pitch area of the pelog-tuned gamelan on the same scale (Do=A) also consists of seven basic notes arranged in one octave, namely C♯ as Ji (1), D as Ro (2), E as Lu (3), F♯ as Pat (4), G♯ as Ma (5), A

as Nem (6), and B as Pi (7). Thus, it can be concluded that the Nem (6) tone on the gamelan is equivalent to the Do (A) tone on the keyboard, while the base tone (Ji / 1) is equivalent to the Mi (C♯) tone on the keyboard. The comparison and similarities between the pelog tone system on the saron and the diatonic tone system with the basic tone A on the keyboard can be seen in Figure 3.

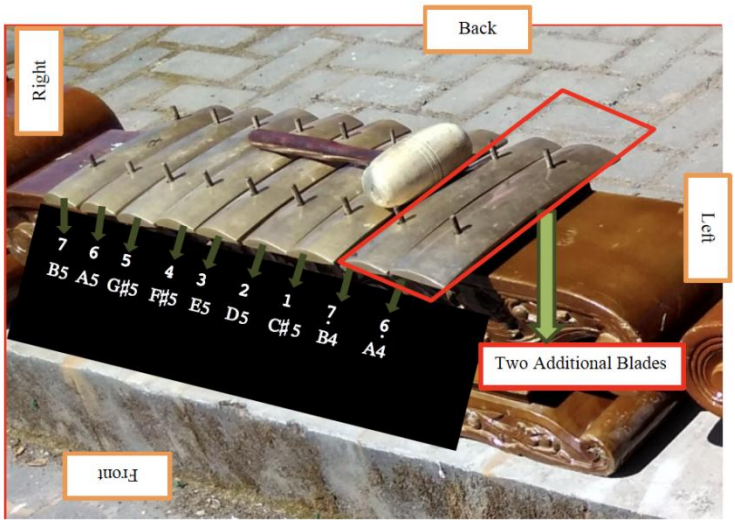

Figure 3: Comparison and similarities between the pelog tone system on the saron and the diatonic tone system (Do=A) on the keyboard. The photo was captured and edited by the author.

ADOPTION AND ADAPTATION OF DIGITAL-ELECTRONIC INSTRUMENTS

The entry of modern instruments (digital and electronic) into jaranan is not a phenomenon that occurs by chance. The process takes place over a relatively long period of time, accompanied by developments that occur gradually. Initially, around the 2000s, it began with the use of keyboard instruments, along with its development (2010s to present), then added bass guitar, drums, and an electric drum pad (percussion).

The entry of various types of modern instruments into jaranan almost always begins with the practice of adoption, which is then accompanied by a process of adaptation. Adoption in this case can be interpreted as a process or activity of taking and/or lifting elements in the form of ideas or concepts, actions, and/or works of art from foreign cultures to be used and recognized as part of one's own culture (Eveland, 1979; Kiswanto et al., 2021; Wali et al., 2020). Meanwhile, adaptation is a process of adjustment carried out in order to bring together, combine, and unite elements adop-ted from outside and elements originating from within so that the mixture between the two remains organized as a systemic unit (Kiswanto et al., 2021; Sanders, 2006; Simonet, 2010).

Adoption began with the use of keyboard instruments, namely digital-electronic musical instruments played using a keyboard. The keyboard works by producing sound using electrical signals translated from the key buttons when they receive pressure from physical actions. The shape of the keyboard is similar to piano keys, consisting of rows of white and black levers in a chromatic scale arrangement. The technique is almost the same as the technique of playing the piano, which is pressed using the fingers. In general, keyboard musical instruments have an operational system that relies on storage memory to provide a variety of application systems for various choices of sound simulations in the form of digital samples, choices of music arrangement styles, and workstations to play and produce music with certain arrangements through the available menu options.

The adoption of the keyboard into the jaranan musical instrument set does not mean that the methods applied in playing the available notes on the keyboard are in accordance with the Western music system and standards. This instrument is physically present with a tone system designed in Western music standards, but its presence is responded to in ways that apply in the jaranan gending system or conventions. Initially, around 2006, the use of the keyboard was based on the encourage-ment of musical needs (aesthetics). The keyboard is considered an alternative solution to overcome musical problems in an effort to njangkepi (complete) the elements of the playing pattern in the gending (music) structure that are still lacking. At that time, the presence of the keyboard was needed to complete

the lack of elements of the bonang instrument (as in Figure 4), playing patterns that were not yet owned and not yet available in the Turonggo Seto Boyolali group.

Basically, the gending that is performed generally consists of three types, namely lancaran gending, gangsaran gending, and klothekan or gending iringan bendhe (Kiswanto, Nugroho, & Prihatin, 2024: 322). These types of gending, especially lancaran and gangsaran, compositionally require complete structures that are at least presented through the playing patterns of the saron, demung, kendang, kempul, and gong instruments such as kethuk, bonang barung, bonang penerus, and kenong. Thus, the completeness and integrity of the gending structure become incomplete due to the absence of the playing patterns of the bonang barung and bonang penerus instruments (as in Figure 4).

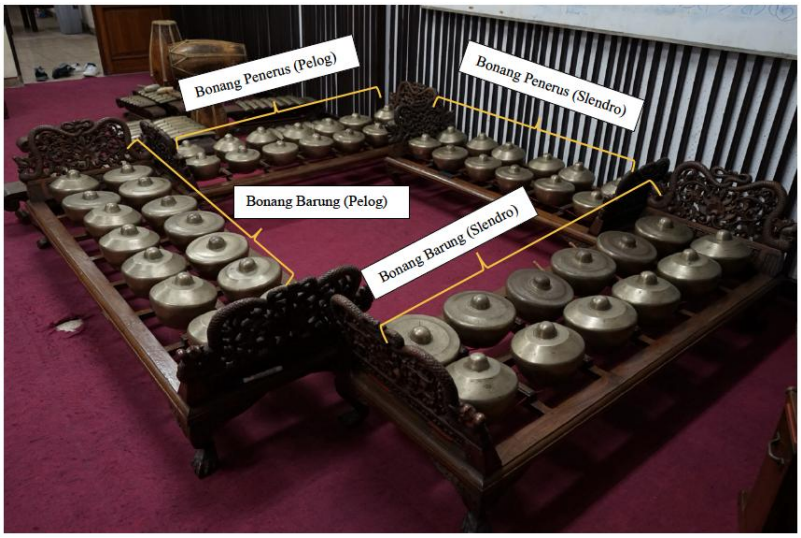

Figure 4: The bonang barung and bonang penerus instruments use the slendro and pelog scale systems. The photo was captured and edited by the author.

The first keyboard used was the Roland E-16. This keyboard is equipped with 223 built-in tones (character-type sound samples) and is permanent, so that the sound samples needed to bring the bonang instrument playing pattern must be adjusted to the available tone options. On this keyboard, no tone was found whose sound quality was truly similar or close to the bonang sound, so two alternative tone options were sought, which were used because they were considered somewhat close, even though they were not similar, namely the celesta and glockenspiel sounds. The principle of media transfer applies in this case because the bonang playing pattern was adopted into the fingering technique on the keyboard. It turns out that the musical role of the keyboard goes beyond that. The keyboard can be used to play various melodic instruments, for instance, trumpet, string voices, and flute; replicate various playing patterns of traditional instruments, for instance, gambang, siter, and angklung; perform rhythmic and accentuated instrument patterns, for instance, drums and gongs; or produce sound effect illustrations, for instance, wind, thunder, rain, or birds, to support the mood and expression in performances of music and dance.

The use of the Roland E-16 keyboard was ultimately not enough to meet the musical (aesthetic) needs in the preparation of the jaranan gending presentation. In the next stage from 2012 to 2019, the keyboard was used more often only to meet the needs of practice and the pre-performance gending preparation process. During the performance process, the Turonggo Seto Boyolali group more often borrowed or rented keyboard instruments from outside that could accommodate a variety of tone choices according to the type of sound character needed, for example, Roland E-86, Korg Pa50, and several other types of keyboards.

From 2019 until now, the Turonggo Seto Boyolali group has had a Korg Pa600 keyboard, which is used for the rehearsal process, gending creation, and performances. This keyboard is designed with an upgradable operating system, an application system from various menu options that can be edited and updated, and allows users to design, produce, and utilize sound samples and arrangements that truly resemble (imitation) the original sound desired. Its role is still almost the same as using the previous type of keyboard, but for playing the drum instrument, it has been replaced with a real drum. Additionally, a bass guitar and an electronic drum pad have been incorporated into the setup.

The use of drums does not entirely mean that the inclusion of this instrument is due to the influence of a keyboard instrument playing, which, in some parts, plays accentuation patterns from drum instruments. This instrument is also present due to the encouragement of musical needs to provide accentuation patterns in the form of a more varied development. Previously, the instrument that played a role in providing accentuation patterns was the bedhug with its low sound character (low/bass) to provide low sound emphasis between the more intense drum playing patterns. This instrument has long been replaced (in the 1990s) by the bass drum (bass marching band), then there was the addition of a snare drum, cymbal, and hi-hat, which, around 2015 (in several performances), had been replaced with real drums. In the case of using the bass guitar, this instrument comes with accentuation patterns with notes to provide variation and development between the standardized kempul and gong playing patterns. Meanwhile, the use of the electric drum pad is more flexible because this instrument is used to meet the needs of the desired sound character in the process of composing the gending through a variety of available tone choices (digital samples).

FLEXIBILITY AND LIMITATIONS

The existence of modern instruments (digital and electronic) in jaranan is so apparent that they can easily replace the existence and role of traditional instruments. This condition is indeed true if based on observations of the facts that have occurred. However, behind its freedom, many limitations are difficult to overcome with the use of digital and electronic instruments. In some cases, keyboard instruments can be used with great flexibility to perform two instrument patterns simultaneously. The split feature allows users to arrange the sound distribution across different key areas: the upper section for the right hand and the lower section for the left hand. The lower section consists of the notes of the two leftmost octaves, while the upper section consists of the notes of the third to the last octave on the rightmost.

One example is the bonang barung and bonang penerus, whose notes on the keyboard are arranged in sequential octave levels, namely the fourth and fifth octaves (C4 to B5) for the bonang barung and the fifth and sixth octaves (C5 to B6) for the bonang penerus. The tone system on the bonang barung, which is in the fourth and fifth octave area, can be adjusted in the lower section, while the tone system on the bonang penerus, which is in the fifth and sixth octave area, can be adjusted in the upper section.

The flexibility of using the keyboard to play two instrument playing patterns simultaneously tends to be able to reach relatively easy-to-reach playing patterns. The keyboard can play the playing patterns of the bonang barung and bonang penerus instruments simultaneously in the form of irama lancar in the lancaran, sampak, srepeg, and ayak-ayak gending, but in the form of other irama (tanggung and dadi) in the lancaran, ladrang, or other gending forms, it can only reach the bonang barung instrument. This means that two keyboards are needed according to the number of original instruments, so that the resulting playing pattern is truly similar. A simple example can be seen in the notation of the lancaran gending section in Figure 5.

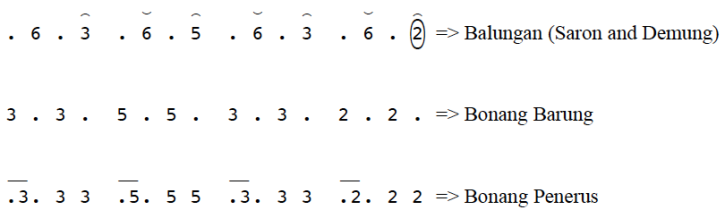

Figure 5: Balungan and bonang notation from one part of the lancaran gending form. Notation was transcribed by the author.

The technique for playing the bonang instrument in the lancaran gending in Figure 5 is gembyang, which is playing two identical notes from different octave levels simultaneously. This technique can still be achieved with fingering techniques on keyboard instruments by optimizing the little finger and thumb on both hands. The little finger and thumb on the left hand play the same note in the chromatic key area, which consists of two octaves in the lower section. The scale arrangement in the lower section is set at the fourth and fifth octave levels. The thumb and little finger on the right hand play the same notes in the chromatic area of the upper chord. The upper chord scale consists of three

octaves, but the fifth and sixth octaves are primarily used. The key position for the gembyang technique can be exemplified in the Lu (3) note in Figure 6.

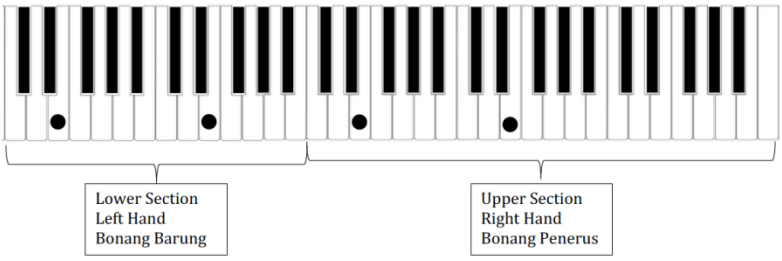

Figure 6: Key positions for the gembyang technique on the Lu note. The image was illustrated and edited by the author.

Difficulties arise when presenting the playing patterns of the bonang barung and bonang penerus simultaneously to illustrate the forms of gending in irama tanggung or irama dadi. This difficulty concerns the division of focus and concentration of the brain, which is divided to handle technical problems and the level of complexity of the playing patterns of each instrument. A simple example can be seen from the notation of the ladrang gending section in irama tanggung in Figure 7.

```
.       5       2       3     => Balungan (Saron and Demung)

3   5   3   5   2   3   2   3   => Bonang Barung

3 5 3 . 3 5 3 5   2 3 2 . 2 3 2 3   => Bonang Penerus
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Figure 7: Balungan and bonang notation from the ladrang gending section in irama tanggung. Notation was transcribed by the author.

The technique for playing the bonang in the form of gending in irama tanggung is mipil, which means playing the notes one by one with a predetermined pattern. This technique will be quite difficult to achieve if you have to carry the bonang barung and bonang penerus simultaneously. The notation in Figure 7 illustrates that the playing pattern of the bonang barung is a multiple of the playing pattern of the balungan instrument, while the playing pattern of the bonang penerus is a multiple of the playing pattern of the bonang barung. The notation is taken from only one section of the gatra, specifically the first gatra of one of the ladrang gending pieces performed in the Jaranan. Nevertheless, the playing pattern and level of complexity of the combination of the bonang barung and bonang penerus instruments can already be depicted. This multiplied pattern will be doubled and becomes more complicated when entered or played in irama dadi in the same gending. Thus, as an alternative, the keyboard can only play the bonang barung instrument.

In addition to the examples above, there are still many other cases that show the limitations of the keyboard in playing several instruments simultaneously. An example is playing the interlocking pattern between the bonang barung and bonang penerus, which is attempted to be imitated, but not as perfectly as the original playing pattern. Although the use of keyboard instruments will face the obstacles mentioned above, these obstacles are not significant. This is because the variety of forms of music performed in Jaranan are dominated by forms of gending with irama lancar that can be easily played using keyboard instrument fingering techniques. Its presence also provides functions and benefits for the development of creativity and the cultivation of gending in Jaranan, because this instrument also has other musical roles to play, trumpet, string, and flute melodies, siteran;, provides accentuation patterns for drum instrument playing; and provides wind, thunder, or bird sounds to support expression in the presentation of gending and dance.

On the other hand, various obstacles will also be faced when having to force the use of authentic bonang barung and bonang penerus instruments. The first obstacle is related to the stage capacity, which is often not enough to accommodate the use of more complete gamelan instruments, because the performance venue for jaranan more often utilizes the yard of a resident's house, which must be divided into several areas (spaces) for dance performances, audiences, and music stages (Kiswanto

et al., 2019: 1, 2021: 198, 2024: 315). Usually, the stage size is in the range of 3 x 4 m to 4 x 6 m, which is adaptive to the space provided. The second obstacle is related to the effectiveness and efficiency of the use of the bonang instrument, which is considered not as effective, efficient, and flexible as a keyboard instrument that is easy to carry around, can play various musical instruments, and does not take up too much space when used.

Transformation of Image, Aesthetics, and Modernity

This study shows that the hybrid condition of the form of blending and mixing between traditional (Javanese) and modern (Western) music culture has described the development of style and aesthetics that correlate with the formation of the image that is manifested. Jaranan has experienced a change in image from classical-traditional folk art, which is considered rigid and simple, to a more varied, adaptive, advanced, and modern form of traditional art. This image change occurs as a result of the ongoing process of innovation and creativity in order to maintain its existence so that it can continue to be enjoyed, followed, and accepted according to the development of taste (aesthetics) of the actors and fans.

The hybridity that occurs through the process of adoption and adaptation of modern musical instruments into traditional musical systems also reflects changes in the way art is produced, performed, and appreciated (Skorokhod & Vorozheikin, 2023; Liyun, 2023). Jaranan is still maintained from its traditional roots, but is packaged through a combination with a touch of modern elements to always appear fresh and attractive. In relation to this, it can be said that art performances that adopt new and innovative elements have the potential to provide new experiences for their audiences, so that this can increase the aesthetic value of the art being displayed (Nurwani, Amal, Adisaputera, & Ridwan, 2020).

The hybrid condition of the process of adopting modern musical instruments, accompanied by the process of adaptation into the traditional music system in Jaranan, also has significance and relevance to previous studies, which have found a number of characteristics regarding the occurrence of image transformation in art. First, the use of new media such as digital technology is changing the way artists create and display works of art (Birsel, Marques, & Loots, 2023; Camurri & Volpe, 2016; Patton & Buffington, 2016). Second, there are changes in style and technique carried out by artists through the combination of various styles and techniques from different art movements and periods (Duncan & Wallach, 2019; Falomir, Museros, Sanz, & Gonzalez-Abril, 2018; Zheng, Bassir, Yang, & Zhou, 2022). Third, the transformation of the image of art cannot be separated from the sociocultural conditions of a society (Greenberg, 2018; Trajtenberg, 2018). The above description shows the characteristics of the transformation that has occurred in the way art is produced, displayed, and valued (Handayaningrum, Abdillah, Arumynathan & Vong, 2021).

The implications of the development of style and aesthetics that correlate with the formation of images in jaranan are at least related to several things amid the ongoing development of digital technology. First, the development of high technology accompanies the reform era (Santosa, 2018). Second, the government's political and economic policies encourage the capitalization of natural and cultural potential (Ratnawati, Nurhayati, & Sukirno, 2019). Transformation in the era of reform, together with high technology, provides an opportunity for art to free itself in the creative world and develop ideological and economic values (Supardan, Saripudin, Santoso, & Muis, 2013). In the digital era, Javanese folk performing arts have the potential to develop economic value through the use of recording media and social media to accelerate the dissemination of information and product promotion effectively (Montasir, Salzabil, Rafiun, Kasih, & Marsaban, 2023). Folk performing arts can develop more widely and quickly to reach larger and more diverse audiences through digital platforms.

Closing and Conclusion

This research produces findings in the form of facts about hybridity that occurs as a result of the process of blending and mixing between two musical disciplines with different cultures, characteristics, and origins. The meeting between the two is reflected in the categories or types of musical instruments used, namely between gamelan and digital-electronic, traditional and modern, local and

global culture, and Javanese gamelan and Western music. Hybridity almost always begins with the practice of adoption, which is then followed by a process of adaptation, both in gamelan instruments as traditional and local characteristics, and in digital-electronic instruments as characteristics of modernity and global culture. Adaptation occurs as a form of response to negotiate the differences in systems and conventions that apply between the two.

The presence of modern musical instruments, especially keyboards, has demanded an adjustment to the tuning system in Javanese gamelan. On the other hand, the use of keyboards is also addressed in ways that apply in the jaranan gending system or convention. These attitudes and actions are taken because of several considerations, namely the encouragement of musical needs (aesthetics) to build the aesthetic integrity of jaranan gending, as well as considerations of effectiveness and efficiency in the use of musical instruments. This condition has illustrated the change in the image of Jaranan from classical-traditional folk art, which is considered rigid and simple, to a more varied, adaptive, advanced, and modern form of traditional art. Its essence and traditional values are still maintained, even though they have changed to follow the development of taste (aesthetics) due to the influence of social and cultural changes that occur within it.

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