



JAVANESE GAMELAN IN THE PERSPECTIVE OF SAYYED HOSSEIN NASR

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ABSTRACT

This study explores the potential of gamelan music art in the context of being a spiritual medium, through the perspective of the philosophy of art, especially the thoughts of Sayyed Hossein Nasr. The purpose of this study is to reveal the position of Javanese Gamelan from the perspective of Islamic art from Sayyed Hossein Nasr, the spiritual and philosophical values in Javanese Gamelan, and the relationship between traditional art and Islamic values. This study is a library research by collecting data from various literature sources. This study concludes, (1) in the classification of Sayyed Hossein Nasr's art, gamelan music art is included in the category of traditional art because gamelan has spiritual value and is indirectly related to religion. (2) Gamelan has spiritual value because it is used as a tool to perform rituals to get closer to God. (3) Art in Islamic civilization is formed on the basis of awareness of the oneness of God so that gamelan players and listeners reach a transcendental state, so that they feel they are at a higher stage of consciousness where their souls will feel close to their God. This research contributes to the discourse of Islamization of knowledge by offering an alternative paradigm in understanding art. In addition to being entertainment, Gamelan can be used as an object of Islamization of knowledge by being interpreted religiously symbolic and studied philosophically within the framework of monotheism.

ABSTRAK

Kajian ini menggali potensi seni musik gamelan dalam konteks sebagai sarana spiritual, melalui perspektif filosofi seni, khususnya pemikiran Sayyed Hossein Nasr. Tujuan penelitian ini adalah mengungkap posisi Gamelan Jawa perspektif seni Islam Sayyed Hossein Nasr, nilai-nilai spiritual dan filosofis dalam Gamelan Jawa, serta hubungan seni tradisional dengan nilai-nilai Islam. Penelitian ini merupakan penelitian kepustakaan atau library research dengan mengumpulkan data dari berbagai sumber literatur. Penelitian ini menyimpulkan, (1) dalam klasifikasi seni Sayyed Hossein Nasr, seni musik gamelan termasuk dalam kategori seni tradisional karena gamelan memiliki nilai spiritual dan secara tidak langsung berhubungan dengan agama. (2) Gamelan memiliki nilai spiritual karena digunakan sebagai alat untuk melakukan ritual untuk mendekatkan diri kepada Tuhan. (3) Seni dalam peradaban Islam dibentuk atas dasar kesadaran akan keesaan Tuhan sehingga membuat pemain gamelan dan pendengar mencapai keadaan transendental, sehingga mereka merasakan berada di tahap kesadaran yang lebih tinggi yang mana jiwa mereka akan merasa dekat dengan Tuhannya. Penelitian ini berkontribusi terhadap wacana Islamisasi ilmu dengan menawarkan paradigma alternatif dalam memahami seni. Selain sebagai hiburan, Gamelan bisa dijadikan sebagai objek Islamisasi ilmu dengan dimaknai secara religius simbolik dan dikaji secara filosofis dalam kerangka tauhid.

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Introduction

The art of music, which is something that has become integrated with human life, is often the subject of discussion from various perspectives. Javanese gamelan is one of the musical arts that is quite unique and contains cultural value. Not only as entertainment, gamelan also expresses the spiritual dimension and reflects the teachings of monotheism (*tauhid*). In the context of Islam, gamelan has an interesting potential to be studied, including when viewed from the artistic perspective of Sayyed Hossein Nasr, an Islamic philosopher who emphasized the importance of art as a means to spirituality and cosmic harmony. Therefore, this study is important to explore this potential. This study explores the potential of gamelan music art in the context as a spiritual means, through the perspective of art philosophy, especially the thought of Sayyed Hossein Nasr.

Studies on Javanese gamelan have been conducted before. First, the study conducted by Risnandar discusses the various problems contained in the adjustment of gamelan.¹ Second, the study conducted by Pramudi, Budiman, and Sunardi discussed the virtual design of Javanese gamelan as a form of gamelan transformation with modern nuances, which is used as an effective learning medium as an effort to develop the younger generation's love for culture.² Third, the research conducted by Yusli and Rachma discusses the use of gamelan music as an alternative therapy for the elderly with mild and moderate anxiety without any side effects.³ Fourth, the research conducted by Kurniawati, Akbar, and Iswahyudi discussed the development of cooperation skills between children in the age range of 4 to 5 years at Dharma Wanita Persatuan 07 Kluwut Kecamatan Wonosari Malang with the Javanese gamelan playing method.⁴ Fifth, the research conducted by Santoso discusses the use of the amplification process by sound designers to amplify the sound of musical instruments.⁵

¹ Risnandar Risnandar, "Javanese Gamelan Adjustment," *Dewa Ruci: Journal of the Study and Creation of Art* 13, no. 2 (2018), <https://doi.org/10.33153/dewaruci.v13i2.2508>.

² Y Tyas Catur Pramudi, Fikri Budiman, and Sunardi, "Virtual Design of Javanese Gamelan as a Learning Medium," *National Seminar on Information Technology Applications* 2010, no. Snati (2010): 41-45.

³ Utami Dwi Yusli and Nurullya Rachma, "THE EFFECT OF JAVANESE GAMELAN MUSIC THERAPY ON THE LEVEL OF ANXIETY IN THE ELDERLY," *Indonesian Journal of Nursing* 3, no. 1 (2019), <https://doi.org/10.32584/jpi.v3i1.290>.

⁴ Anita Kurniawati, Mochammad Ramli Akbar, and Didik Iswahyudi, "Javanese Gamelan Playing Method to Improve Group A Children's Cooperation in Kindergarten," *Didactica: Journal of Education and Learning Studies* 1, no. 1 (2021), <https://doi.org/10.56393/didactica.v1i1.102>.

⁵ Iwan Budi Santoso, "The Process of Amplification of Javanese Gamelan in Karawitan Performance," *Keteg: Journal of Knowledge, Thought and Study of Sound* 15, no. 1 (2015): 33-41, <https://doi.org/10.33153/keteg.v15i1.2027>.



Studies on the spirituality of Sayyed Hossein Nasr's art have also been carried out a lot. Some of them are first, the research conducted by Fuady and Nurisman describes Islamic art, especially the thought of Sayyed Hossein Nasr.⁶ Second, the research conducted by Masykur and Soleh discusses the art of puppetry from the perspective of Fiqh and the perspective of Islamic art spirituality Sayyed Hossein Nasr.⁷ Third, the research conducted by Nurhidayati discusses the concept of Islamic beauty and art in the world of Islamic education.⁸ Fourth, the research conducted by Wahyu and Soleh integrates the concept of *sakinah*, *mawaddah*, and *warahmah* with the concept of Islamic art of Sayyed Hossein Nasr which is ultimately called the art of loving.⁹ Fifth, the research conducted by Yaqin and Soleh is a case study on the *majlis shalawat al-Hasanain* Genggong Probolinggo by revealing Sayyed Hossein Nasr's artistic view of the *majlis shalawat*.¹⁰

This study aims to reveal how the position of Javanese Gamelan music art in the artistic perspective of Sayyed Hossein Nasr towards the art of gamelan music. This study seeks to offer a meeting point of this perspective, by revealing the spiritual values contained in gamelan as a medium to get closer to God. This research is based on the assumption that the art of gamelan music has the potential to be a medium that has aesthetic and spiritual value. By uncovering the relationship between traditional art and Islamic values, this research is expected to contribute to broadening insights into the relationship between art, spirituality, and religion.

The focus of this research is to explain the art concept of Sayyed Hossein Nasr, the concept of Javanese Gamelan music art, and how the position of Javanese Gamelan music art according to Sayyed Hossein Nasr's artistic perspective. This research is a literature research or *library research*. Because this research is a literature research, this research involves collecting data from various literary sources such as books, relevant previous studies as references, notes, articles, and journals or periodical publications related to the topic of gamelan in the perspective of Sayyed

⁶ Farkhan Fuady and Nurisman Nurisman, "The Values Embodied in Islamic Art: A Study of Seyyed Hossein Nasr's Thought," *El-Afkar* 12, no. 1 (2023).

⁷ Muhammad Riduwan Masykur and Achmad Khudori Soleh, "The Art of Puppet Performance in the Perspective of Fiqh and the Spirituality of Islamic Art Seyyed Hossein Nasr," *Muslim Heritage* 8, no. 1 (2023): 103-14, <https://doi.org/10.21154/muslimheritage.v8i1.5985>.

⁸ Titin Nurhidayati, "The Thought of Seyyed Hossein Nasr: The Concept of Islamic Beauty and Art in the World of Islamic Education," *FALASIFA: Journal of Islamic Studies* 10, no. 1 (2019): 27-44, <https://doi.org/10.36835/falasifa.v10i1.150>.

⁹ Wahyu and Achmad Khudori Soleh, "Sakinah Mawaddah Warahmah in the Concept of Islamic Art of Sayyed Hossein Nasr," *MU'ASYARAH : Journal of Islamic Family Law* 2, no. 1 (2023): 1-16.

¹⁰ Ainul Yaqin, "MAJLIS SHALAWAT IN THE PERSPECTIVE OF THE ART OF SAYYED HUSSEN NASR (Case Study of Majlis Shalawat Al-Hasanain Genggong Probolinggo)," *Humanistics: Journal of Islam* 10, no. 1 (2024): 58-69.



Hossein Nasr's Islamic art.¹¹ The data processing stage starts from analysis so that accurate results are obtained (*editing*), classifying the variety of data that has been obtained and connecting with the author's research topic (*classifying*), ensuring the validity of the data that has been collected (*verifying*), analyzing the data so that it can be used as a reliable reference (*analysis*), and concluding the results of the research (*concluding*).

Results

The Role of Javanese Gamelan Art Perspective on Islamic Art by Sayyed Hossein Nasr

This research answers questions related to the position of Javanese Gamelan in the classification of Islamic art from the perspective of Sayyed Hossein Nasr. Sayyed Hossein Nasr's view of art provides a common ground with gamelan, especially regarding the understanding of the relationship between art and spirituality. In Sayyed Hossein Nasr's art classification, the art of gamelan music is included in the category of traditional arts. This is because gamelan is indirectly related to religion, as gamelan is used to accompany puppet performances that Walisongo uses for preaching. Even though gamelan and puppetry are not guidance from God, puppetry can be used as an example in a story to bring characters. Thus, gamelan and puppetry function as a means for humans to remember the existence of God.¹²

From this explanation, a question then arises, is Javanese Gamelan included in the category of religious arts? Even though Javanese Gamelan is played with religious nuances, Javanese Gamelan is not included in the category of religious arts because of the traditional use of Javanese Gamelan. This is the difference between religious art and traditional art.

¹¹ Guntur Putra Jaya, Idi Warsah, and Muhammad Istan, "Research Tips with a Literature Review Approach Model," *Tik Ilmeu: Journal of Library and Information Science* 7, no. 1 (2023), <https://doi.org/10.29240/tik.v7i1.6494>.

¹² Masykur and Soleh, "The Art of Puppet Performance in the Perspective of Fiqh and Spirituality of Islamic Art Seyyed Hossein Nasr."

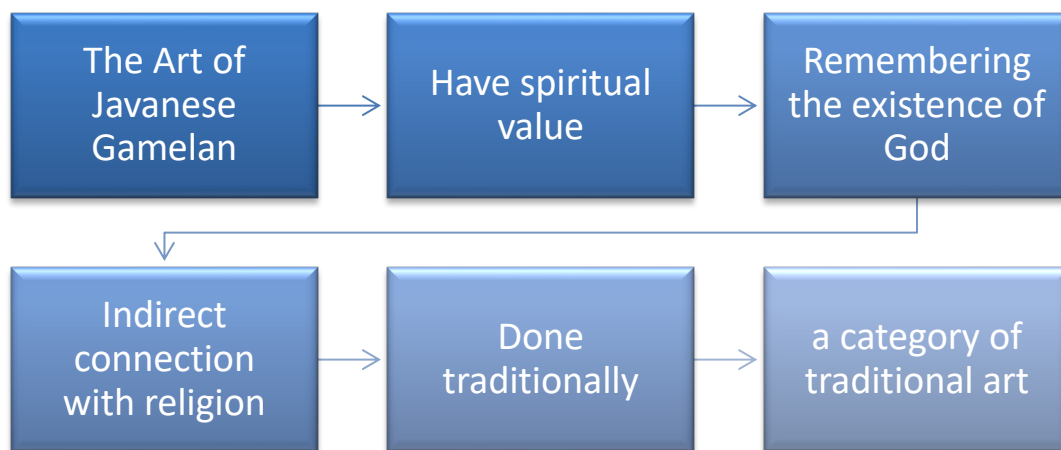


Figure 1. The Role of Sayyed Hossein Nasr's Art in Java.

Philosophical and Spiritual Values in Javanese Gamelan Art

In general, gamelan music orchestras in Javanese society are called "karawitan" which means complicated, small, and subtle.¹³ In essence, the art of Javanese gamelan music has deep spiritual values even though it comes from a rich Javanese cultural tradition. Not only used as entertainment, gamelan is also used as a tool to perform rituals to get closer to their God. This can be seen in the use of gamelan as an accompaniment to puppet performances and commemorations of the Prophet Muhammad's Birthday (*maulid*). Thus, gamelan can be seen as an art that has spiritual value, which can be felt and appreciated by the Javanese people through sacred music playing. This is in line with Sayyed Hossein Nasr's view of art. According to him, true art is art that reflects the spiritual dimension.¹⁴

In addition to having spiritual values, Javanese Gamelan also has deep philosophical values, such as harmony, balance, and cooperation or mutual cooperation. Each instrument in Javanese Gamelan has its own role without dominating each other. The roles are presented collectively, not soloists. So that no instrument is too flashy excessively. This emphasizes how important the meaning of togetherness is.

Hubungan Seni Tradisional dengan Nilai-Nilai Islam

¹³ Dede Angga Asmara, Gatot Susilo, and M. Lutfi Mahasinul A, "Application of Introduction of Javanese Gamelan Musical Instruments," *Transformation* 16, no. 1 (2020): 43–53, <https://doi.org/10.56357/jt.v16i1.215>.

¹⁴ Agus Setyawan and S I Th, "CONCEPT OF ISLAMIC ART SEYYED HOSSEIN NASR (A Study on the Significance of the Relationship between Art and Spirituality in the Modern World)," *Thesis*, 2008, 0–144.



Sayyed Hossein Nasr considered that art is to communicate spiritual truths.¹⁵ For Sayyed Hossein Nasr, good art must express the spiritual dimension and reflect the teachings of monotheism so that the art can remind people of their God.¹⁶ Through its complexity and beauty, Javanese Gamelan serves as a means that helps gamelan players and listeners reach a transcendental condition, where they gain a deep spiritual experience as well as inner peace. They will feel being in a higher stage of consciousness where their soul will feel close to their Lord through the meditation produced by the melody and rhythm of Gamelan music. This is in line with Sayyed Hossein Nasr's view that art should remind people of their spiritual dimension. Sayyed Hossein Nasr emphasized that all forms of art in Islamic civilization are formed on the basis of the awareness of the oneness of God. This means that the basic principle related to the structure and art form of Islam is monotheism, so as to create balance, regularity and harmony that are inseparable from spiritual values.

Discussion

Sayyed Hossein Nasr is active in writing and producing more than 50 books and 500 articles. Two of them are *Philosophy, Literature and Fine Art* (1987) and *Islamic Art and Spirituality* (1987), which discuss art in Islam on the basis of monotheism as the substance of revelation. According to Sayyed Hossein Nasr, art is a silent theology that is abstract in nature.¹⁷ The idea of the concept of art by Sayyed Hossein Nasr in his work is that indirectly, the artist is a form of the figure of the creator so that the existence of humans is a manifestation of spirituality that will remind people of heaven, the place of their final destination as well as the place where they come from.¹⁸

Sayyed Hossein Nasr classified art into three parts, namely sacred arts, traditional arts, and religious arts. Sacred art is an art that is directly related to the practice of religious rituals. An example is the Shinto religion that uses Shinto swords in religious rituals at I Se Shrine in Japan.¹⁹

¹⁵ Nurhidayati, "The Thoughts of Seyyed Hossein Nasr: The Concept of Islamic Beauty and Art in the World of Islamic Education."

¹⁶ A.Z, "Islamic Spirituality and Art According to Sayyed Hossein Nasr."

¹⁷ Anis Lutfi Masykur, "Human According to Seyyed Hossein Nasr," (Thesis, Jakarta, UIN Syarif Hidayatullah, 2017), 1-77.

¹⁸ Khudori Soleh, "The Concept of Islamic Art of Sayyid Husein Nasr," *EL-HARAKAH (ACCREDITED)* 12, no. 1 (2010): 37-46, <https://doi.org/10.18860/el.v0i0.441>.

¹⁹ A. Khudori Sholeh, *Islamic Philosophy from Classical to Contemporary* - A. Khudori Soleh, 2016.



Traditional art is an art that indirectly depicts religious principles,²⁰ for example the sword which in Islam is not used directly in religious rituals, but is used to reflect the principles of Islamic religious teachings.²¹ Religious art is an art that has a theme about religion but in terms of its form and implementation is not traditional.²² This is what distinguishes religious art from traditional art.²³ Examples of religious art are paintings with Western religious themes and architecture since the Renaissance and some religious paintings in the Eastern world over the past century or two under the influence of European art.²⁴

Sayyed Hossein Nasr argues that Islamic art has a source and a purpose. Sayyed Hossein Nasr argues that the Qur'an and Hadith are his main sources. For every ummah, the Qur'an itself contains many instructions so that they can fulfill their promise to God,²⁵ who is the center of Islamic life and the world for Muslims.²⁶ Regarding the purpose of art, Sayyed Hossein Nasr said that there are at least four goals of Islamic art. *First*, it brings calmness, *second*, remembering God, *third*, it indicates the formality or not of the surrounding community regarding the use of the art, and *fourth*, it indicates Islamic civilization.²⁷

²⁰ Wahyu and Soleh, "Sakinah Mawaddah Warahmah in the Concept of Islamic Art of Sayyed Hossein Nasr."

²¹ Farkhan Fuady, "The Value of Ethics in Islamic Art: A Study of Seyyed Hossein Nasr's Thought," *Journal of Civilization* 2, no. 2 (2023): 31-46, <https://doi.org/10.51353/jpb.v2i2.628>.

²² Siti binti A.Z, "Islamic Spirituality and Art According to Sayyed Hossein Nasr," *Harmonia* 6, no. 3 (2005), <https://doi.org/10.15294/harmonia.v6i3.809>.

²³ Fuady and Nurisman, "The Values Embodied in Islamic Art: A Study of the Thought of Seyyed Hossein Nasr."

²⁴ Sholeh, *Islamic Philosophy from Classical to Contemporary* - A. Khudori Soleh.

²⁵ Yaqin, "MAJLIS SHALAWAT IN THE PERSPECTIVE OF THE ART OF SAYYED HUSSEN NASR (Case Study of Majlis Shalawat Al-Hasanain Genggong Probolinggo)."

²⁶ Nurhidayati, "The Thoughts of Seyyed Hossein Nasr: The Concept of Islamic Beauty and Art in the World of Islamic Education."

²⁷ Nanang Rizali, "The Position of Art in Islam," *Tsaqafa: Journal of Islamic Cultural Arts Studies* 1, no. 1 (2012): 1-8.

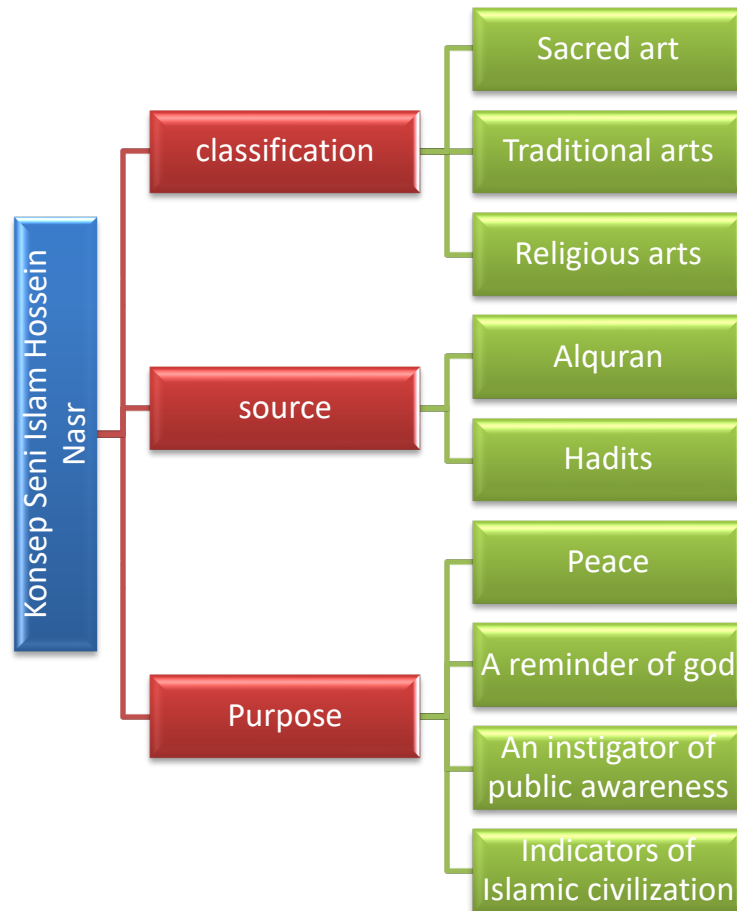


Figure 2. Islamic Art Sayyed Hossein Nasr

Religious journeys to a higher metaphysical realm, the Sufis provide aesthetic expressions in literature and art that have roles that include *tajawwud*; *tajarru*;; *tadzkiya al-nafs*; conveying wisdom; a means of spreading ideas, knowledge, and information; and conveying praise. *Tajawwud* is stated by al-Ghazali, which is to bring the connoisseur to achieve peace of soul and merge with the eternity of the Eternal. *Tajarrud* was stated by Ruzbihan al-Baqli, which is the liberation of the soul from the material realm through something that comes from the material realm itself. For example, sounds, paintings, pictures, and words. *Tadzkiya an-Nafs* was put forward by Jalaludin al-Rumi, which is the purification of oneself from idolatry of forms through the forms themselves. The fourth role of art was expressed by philosophers and writers such as Ibn Sina, Ibn al-Muqaffa, al-Jahiz, and Abu A'la al-Ma'ari, which is to convey wisdom, which is wisdom that can help us be fair and correct towards God, fellow humans, the environment, nature, and ourselves. The fifth role of art is an effective means to disseminate ideas, knowledge, and information that are useful for life such as historical information, geographical knowledge,



law, law, politics, government, manners, economics, and religious ideas. This opinion has been expressed by scientists, *fiqh* and *ushuludin* ulema, *adab* ulema and Sufism ulema. The sixth role is to convey praise to the One.²⁸

Not just because it was created by a Muslim, Islamic art is based on Divine revelation. Islamic art is the fruit of Islamic spirituality, which is the result of the manifestation of Oneness in the field of diversity. It reflects the content of the principle of Divine Oneness, the dependence of all diversity on the Oneness, the temporality of the world and the positive qualities of the existence of the cosmos. Even so, Islamic art forms are still shaped and influenced by the socio-cultural characters that comprise them, even though Islamic art is directly inspired by Islamic spirituality. However, these characters do not diminish the truth and inner content and spiritual dimension of Islam that are the source of Islamic art.²⁹

Of the many types of traditional music in Indonesia, gamelan is one example and gamelan is one of the most easily recognizable music because it is friendly and polite.³⁰ Gamelan originated in Java and also developed there.³¹ Gamelan according to Javanese mythology was created by a god who owned a palace in Medangkamulan who ruled the land of Java in the Saka Era, Sang Hyang Guru. Gamelan has the origin of the word *gamel* in Javanese which means to hit or beat.³² The addition of the suffix "an" at the end indicates a noun.³³ Thus, gamelan can be interpreted as a musical instrument originating from Java that is played by being hit or beaten.³⁴

Since 326 Saka (404 AD), gamelan musical instruments have begun to be known in Java. At that time, the depiction of gamelan games was found in the reliefs of Borobudur Temple and Prambanan Temple. Generally, this soft-rhythmic Javanese gamelan game is used to accompany puppet performances and dance performances. However, over time Javanese Gamelan began to develop and then stood as its own music performance as entertainment and accompanied by its

²⁸ Wahyu and Soleh, "Sakinah Mawaddah Warahmah Dalam Konsep Seni Islam Sayyed Hossein Nasr.".

²⁹ Soleh, "The Concept of Islamic Art of Sayyid Husein Nasr."

³⁰ Alam Mahadika and Angga Misbahuddin, "Islamic Music Art of Gamelan Kiai Kanjeng in the Plurality of Indonesia," *Dialog* 46, no. 2 (2023): 185–202, <https://doi.org/10.47655/dialog.v46i2.847>.

³¹ Gatot Iswantoro, "The Art of Javanese Gamelan Traditional Music as the Cultural Wealth of the Indonesian Nation," *Journal of Applied Science in Tourism* 3, no. 3 (2018): 131, <https://journal.polteksahid.ac.id/index.php/jstp/article/view/70>.

³² Sila Widhyatama, "Balinese Gamelan Reward Patterns in the Cooperland Percussion Music Group in Semarang City," *Journal of Music Arts* 1, no. 1 (2012): 59–67, <https://doi.org/10.15294/jsm.v1i1.1801>.

³³ Hendra Santosa and Kustiyanti Dyah, "Mr̥dangga: An Early Exploration of War Gamelan in Bali," *Kalangwan* 4, no. 1 (2018): 16–25, <http://jurnal.isi-dps.ac.id/index.php/kalangwan/article/view/281>.

³⁴ Aurelia Cahyanti et al., "Ethnomathematical Studies on Saron Musical Instruments in the Yogyakarta Region," *Scientific Journal of Realistic Mathematics* 5, no. 1 (2024): 150–55, <https://doi.org/10.33365/ji-mr.v5i1.3773>.



singers commonly known as *sinden*.³⁵ Javanese gamelan is also commonly played to accompany the bride and groom in Javanese palaces, even until now the use of Javanese Gamelan to accompany weddings is still widely practiced by the Javanese people. Apart from being entertainment, Javanese Gamelan also functions religiously in the context of religious rituals. For example, in Christianity, Gamelan is used as an accompaniment to hymns sung during worship.³⁶ In Islam, Gamelan is a medium of da'wah and to commemorate the Prophet Muhammad's Birthday.³⁷

Javanese gamelan has twelve types of devices³⁸, namely (1) drum, this musical instrument is not pitched but has a difference in terms of sound height to regulate the rhythm. There are four types of kendang namely kendang ageng, kendang wayangan, kendang ciblon, and kendang ketipung.³⁹ (2) Rebab, generally made of jackfruit wood, has two or three strings of copper rope, played by rubbing with a tool called kosok. (3) Bonang, a *pencon*-shaped gamelan instrument arranged in two rows. Bonang has two types, namely bonang barung and bonang panerus.⁴⁰ (4) Balungan, in the form of six to seven blades lined up on a wooden frame that functions as a resonator. There are three types of balungan, namely demung, saron, and peking.

- (5) *Slenthem*, consisting of several thin sheets of metal wide and strung with ropes stretched over the tubes. (6) *Kenong*, in the form of a basin whose center is made protruding to be beaten, is fatter in size than the kempul and gong and serves as a rhythm affirmer.⁴¹ (7) *Kethuk* or *Kempyang*, a type of gong that is almost the same as *kenong*, both play in tandem, the difference between the two is in the rhythm. (8) A *beetle*, made of

³⁵ Jakarta Cultural Tourism Office, "Javanese Gamelan, Music Arts," 2019, 4, <http://encyclopedia.jakarta-tourism.go.id/Post/Gamelan-Jawa-Seni-Musik?lang=id>.

³⁶ Alfa Kristanto, "The Use of Gamelan in the Perspective of Art Education in the 4.0 Era," *Clef : Journal of Music and Music Education* 3, no. 2 (2022): 78–86, <https://doi.org/10.51667/cjmpm.v3i2.1073>.

³⁷ Rohman Syaifudin, "The Function of Gamelan in the Sekatenan Tradition at the Surakarta Kasunanan Palace: An Analysis of Cultural Philosophy," (Thesis, Surakarta, UIN Raden Mas Said, 2023), 8. https://eprints.iain-surakarta.ac.id/6460/1/skripsi_rohman_171121043.pdf.

³⁸ Iswantoro, "The Art of Traditional Javanese Gamelan Music as the Cultural Wealth of the Indonesian Nation."

³⁹ Maria Meilany Fajarianty, Anastasia Farren Pramudita, and Marcelia Puspita Ningrum, "Ethnomathematics on Traditional Kendang Musical Instruments in Javanese Gamelan Art by Associating Mathematical Concepts," *Proceedings of the National Seminar on Mathematics and Mathematics Education* 7, no. November (2022): 245–65, <https://conference.upgris.ac.id/index.php/senatik/article/download/3313/1766/9313>.

⁴⁰ Sarah Henry Emanuella et al., "Javanese Gamelan as a Container for Training Memory, Sensitivity, and Motor Development of UNNES Students Class of 2023," *Journal of Culture* 3, no. 2 (2024): 176–88.

⁴¹ A. R. K. Sari, A. P. Ningrum, and P. Eliana, "Ethnomathematical Exploration on Traditional Musical Instruments of Kenong Central Java," *Proceedings of the National Seminar on Mathematics and Mathematics Education*, no. 7 (2022): 107–14.



wooden slats framed on a resonator that functions as a resonator. The complete gamelan instrument has three xylophone pieces, namely *Gambang Slendro*, *Gambang Pelog Bem*, and *Gambang Pelog Barang* (9) *Gender*, similar to *slenthem* but smaller in size.⁴² (10) *Siter*, in the form of hollow wood with wires approximately 30cm long, and played by plucking.⁴³ (11) *The kempul*, hung almost like a gong, except that it is smaller in size so that it produces a higher sound than a gong.⁴⁴ (12) *Gong*, as a marker of the beginning and end of the game of *gendhing*. Hiburan Pengiring ritual keagamaan

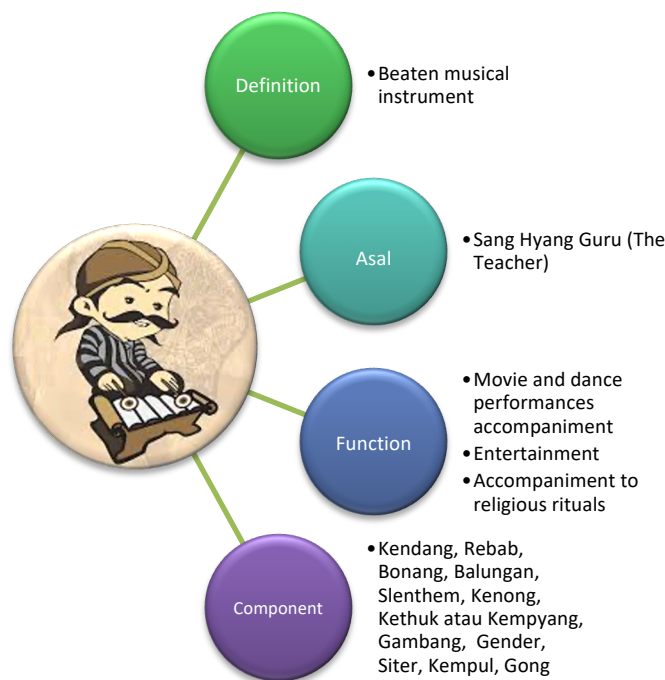


Figure 3. Javanese Gamelan

Walton stated that gamelan players are obliged to be polite when playing gamelan because the musical instrument is believed to have many implied meanings in it and is not an ordinary

⁴² Sasikirana Zahra Maheswari and Raekha Azka, "Exploration of Javanese Gender Gamelan in Mathematics Learning," *Journal of Education Quality Circle* 21, no. 1 (2024): 10–16, <https://doi.org/10.54124/jlmp.v21i1.123>.

⁴³ Sigit Astono, "Siter Barung Gaya Surakarta Teknik and Its Application," *Keteg: Journal of Knowledge, Thought and Study of Sound* 22, no. 1 (2022): 97–108, <https://doi.org/10.33153/keteg.v22i1.4302>.

⁴⁴ Yosafat Gilar Prastowo et al., "Ethnomathematical Exploration on Javanese Gamelan Musical Instruments (Kempul, Suwukan, and Gong)," *Proceedings of the National Seminar on Mathematics and Mathematics Education* 4, no. 01 (2022): 161–74, <https://doi.org/10.36655/sepren.v4i01.847>.



musical instrument.⁴⁵ This polite attitude includes the obligation to pray for gamelan music players before and after playing gamelan. In addition, gamelan players sit cross-legged, this means humility and calmness in their attitude. Gamelan players must also speak polite words and are not allowed to step on gamelan musical instruments. When playing gamelan, the players have a wide enough space to interact with the symbols included in the gamelan musical instrument component, including interacting with each musical instrument that has a noble meaning. The behavior of gamelan players who are so respectful and maintain this manners is influenced by how they interpret these symbols.

In addition to containing deep meanings such as appreciating, upholding politeness, and so on, gamelan is also played together or in groups to harmonize the sound by harmonizing the notes between the musical instruments played. This traditional Javanese gamelan musical instrument is an Indonesian culture that contains the value of wisdom and affects the behavior of its players. As happens when the players try to harmonize the pitch for the harmonization of the voice, this process encourages the players to be trained and have cohesiveness, discipline, and togetherness.⁴⁶

Sayyed Hossein Nasr's opinion is in line with M. Iqbal's view on art, which is that art should be related to ethics and he must be under moral control, so that no matter how expressive an artist is, it will not be called art if he is not able to cultivate brilliant values, give rise to new hopes, longings and aspirations for the improvement of the quality of life of human beings and society.⁴⁷

Sayyed Hossein Nasr spoke concretely about several existing art forms. Calligraphy, Arabic, and geometry are the forms put forward by Sayyed Hossein Nasr as the highest forms of achievement of Islamic art. Regarding geometry, what is sacred is the Pythagorean geometry which according to al-Farabi and Ibn Sina starts from the point so as to give birth to lines and shapes, which reflects that from the One flows to the many. Sayyed Hossein Nasr is of the view that the form of sacred art is plastic art in the form of mosque architecture and calligraphy. Then

⁴⁵ Susan Pratt Walton, "Aesthetic and Spiritual Correlations in Javanese Gamelan Music," *Journal of Aesthetics and Art Criticism* 65, no. 1 (2007): 31-41, <https://doi.org/10.1111/j.1540-594X.2007.00235.x>.

⁴⁶ Muhammad Arifin, Miftakhul Huda, and Tarmiyanti, "THE USE OF KARAWITAN ART TO FOSTER AND INCREASE THE VALUE OF DISCIPLINE AND TOGETHERNESS OF CHILDREN," *PKMI University of Muhammadiyah Surakarta* 3, no. 1 (2009): 1-19, http://scioteca.caf.com/bitstream/handle/123456789/1091/RED2017-Eng-8ene.pdf?sequence=12&isAllowed=y%0Ahttp://dx.doi.org/10.1016/j.regsciurbeco.2008.06.005%0Ahttps://www.researchgate.net/publication/305320484_SISTEM_PEMBETUNGAN_TERPUSAT_STRATEGI_MELESTAR I.

⁴⁷ Achmad Khudori Soleh, *New Discourse on Islamic Philosophy* (Yogyakarta: Pustaka Siswa, 2004).



the sacred sound art is the sound of the recitation of the Qur'an and spiritual music that accompanies mystical dances in the Mawlawiyah order.⁴⁸ In addition, what is categorized as traditional art is such as poetry or sufi poems, sufi prose, and performing arts, including one of the Javanese Gamelan musical arts.

Conclusion

This study concludes (1) In Sayyed Hossein Nasr's art classification, gamelan music art is included in the category of traditional arts. This is because gamelan is indirectly related to religion, as gamelan is used to accompany puppet performances that *Walisono* uses for preaching. (2) Gamelan can be seen as an art that has spiritual value, which can be felt and appreciated by the Javanese people through sacred music playing. This can be seen in the use of gamelan as an accompaniment to puppet performances and commemorations of the Prophet Muhammad's Birthday. Javanese gamelan also has deep philosophical values, such as harmony, balance, and cooperation or mutual cooperation. (3) Javanese gamelan has a function as a means that helps gamelan players and listeners reach a transcendental condition, where they gain a deep spiritual experience as well as inner peace. They will feel that they are in a higher stage of consciousness where their soul will feel close to their God.

This research also contributes to the discourse on Islamization of science by offering an alternative paradigm in understanding art. As an art, Gamelan is not only seen as entertainment but can also be used as an object of Islamization of knowledge by being interpreted religiously symbolically and studied philosophically in the framework of monotheism. This research certainly still has a lot of shortcomings that can be developed by future researchers by developing a broader discussion. Like the discussion of other arts such as painting, dance, or other arts, by reviewing from the perspective of Sufism or from the perspective of other ulema.

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⁴⁸ Nurhidayati, "The Thoughts of Seyyed Hossein Nasr: The Concept of Islamic Beauty and Art in the World of Islamic Education."



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