

Islamic Music Art of Gamelan Kiai Kanjeng in the Plurality of Indonesia

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Abstract

The Kiai Kanjeng Musical Arts Group has a strategic position and distinct function. It does not only play musical performances but also participate in helping people's life problems through communication and dialogue in the context of Islamic pluralism. This research was to examine the Kiai Kanjeng Music Group, pluralistic dialogue, and conflict resolution. This study used a descriptive-qualitative approach with a two-stage data collection method. First, a comprehensive literature review to identify relevant sources such as books, journal articles, and research reports related to gamelan music, Islam, and pluralism in Indonesia. Second, an online search to access traditional music archives, gamelan performance recordings, and audiovisual resources related to the Kiai Kanjeng Gamelan Music Group. The findings of this study were: the Kiai Kanjeng Music Group played traditional and modern types of music. During the performance, the group had a dialogue and discussion session with the audiences. Finally, the Kiai Kanjeng Music Group was able to touch on aspects of social life by offering solutions and mediating major conflicts through a special methods.

Keywords: Islamic arts, cultural nationalism, Gamelan Kiai Kanjeng, dialogue pluralism, resolution conflict

Introduction

Art in Indonesia is an integral part of the country's cultural heritage. As one of the elements of culture, art is a natural gift bestowed by Allah SWT for a creative activity that involves the expression of beauty, truth, and goodness. Art, as a creative process, is an expression of emotions, feelings, and spirit. According to Desmond (2011), a work of art is a human creation presented to a group of people who are ready within certain limits. On the one hand Rizali (2012) states that art, as a universal language, is expected to serve as a means to promote good deeds (*ma'ruf*), prevent vices (*munkar*), and build a civilised and moral

society. The abundance of ethnic groups and cultures is one of the reasons why Indonesia is rich in art (Daud et al., 2022). Supporting this, Zubair (2019) states that Indonesia is a multicultural society. It is evident that Indonesia has many ethnic groups, each with its own cultural structure. These differences can be seen in customs, languages, the arts, and others. Essentially, a society is said to be multicultural when it exhibits diversity and differences. This diversity and difference, among other things, include cultural diversity.

Music is an artistic creation in the form of sound combined in the form of songs and compositions that express the thoughts and

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feelings of their creator, using the fundamental elements of music, namely rhythm, melody, harmony, song structure, and expression, as a unity (Silado, 1983). Music is one of the forms of art in Indonesia that exhibits differences in each region. In Indonesia, Islamic music is well known and is used for various beneficial purposes, especially in preaching. The effect of preaching through music is significant in efforts to spread Islamic teachings and enlighten individuals. Therefore, the role of music in life is closely related to the religious, psychological, and intellectual aspects of human beings, particularly those developed through Islamic music (Jamalus, 1988). This was practised in the past when Sunan Drajat used music as a means to disseminate Islamic teachings in northern Java. Music can be used to convey various messages, including love, friendship, and preaching, as music is a universal language.

Traditional music is a type of music that originates and develops in a specific cultural region, passed down through generations. Traditional music is also the authentic music of a region that grows from the influence of customs, beliefs, and religions, thus making regional music distinct and differentiating one region from another (Wisnawa, 2020). Adding to this, Purba (2007) states that traditional music is used as an embodiment and cultural value in accordance with tradition. The equipment used is simple, as are the materials and techniques used to play it. Indonesia has unique and distinctive traditional music that can be recognised through its playing techniques, presentation, and musical instruments. Indonesian traditional music is easily identifiable due to its friendly and polite collective spirit. One example of the many types of traditional music in Indonesia is Gamelan music, which originated and developed in Java. Gamelan is an ensemble of music that typically features metallophones, xylophones, drums, and gongs. The term "Gamelan" refers to the type of musical instrument that is a complete unit that is realised and played together (Iswantoro, 2017). The word "Gamelan" itself comes from the Javanese word "*gamel*," which means to strike or hit, followed by the

suffix "*an*" to make it a noun.

One group that utilises gamelan as its main musical instrument is the Gamelan Kiai Kanjeng, which is a gamelan music group that uses traditional gamelan instruments similar to the common Javanese gamelan. The materials and forms are based on the concept or system of pentatonic scales, divided into two types of scales: *pelog and slendro*. However, in the gamelan performed by the Gamelan Kiai Kanjeng Music Group, these two types of scales are enriched with additional notes and the use of instruments such as violins, flutes, acoustic guitars, drums, and percussion instruments, allowing the group to explore the modern diatonic scale system as well. In addition, the Islamic music performed by the Gamelan Kiai Kanjeng Music Group supports the social activities of Emha Ainun Nadjib (Cak Nun), an esteemed preacher who incorporates traditional music and Islamic songs as part of his preaching.

A unique aspect of this music group is that they never limit themselves to a particular musical genre. They often blend various traditional Javanese, Sundanese, and Malay arts with jazz, pop, rock, and dangdut music. They have also arranged songs from the Middle East. Not only do they arrange other songs, but the Gamelan Kiai Kanjeng Music Group, along with Emha Ainun Nadjib, have released a music album titled "*Kado Muhammad*" with their highly popular song "*Tombo Ati*," which has further elevated the reputation of the group.

The researcher found several previous studies about the Kiai Kanjeng Islamic Art Group and pluralistic dialogue of Kiai Kanjeng's Gamelan. From the findings of previous studies, the authors found similarities and differences. For similarities, we discuss the meaning of Islamic Music Arts and the Kiai Kanjeng Gamelan Music Group in terms of the concept of a music arts group that displays a wealth of traditional and Islamic culture. As well as reviewing the meaning of the album of songs created by the Gamelan Music Group Kiai Kanjeng (As'ari, 2018; Indrawan, 2016; Nadjib, 2018; Panages, 2022; Roni, 2016; Susanti, 2022).

Then what distinguishes the object discussed between this study and other research

findings is that this study discusses Islamic pluralism dialogue from the point of view of the Kiai Kanjeng Gamelan Music Group, which is one of the musical art groups in efforts to resolve social conflicts.

After finding several previous studies as derivatives from the literature review, the researcher determined three research indicators that will be discussed in the discussion with descriptive qualitative indicators of narrative type: the first is Kiai Kanjeng's Gamelan Islamic Music Art; the second is Kiai Kanjeng's Gamelan Pluralism Dialogue; and the third is Kiai Kanjeng As Conflict Resolution. The objective of the indicator is to become a benchmark in a study as well as a point of concern for the study.

The Gamelan Kiai Kanjeng Music Group holds a strategic position and functions as one of the means of communication in Indonesia's plural society, and it is closely linked to the development of Islamic propagation through performances and shows. Moreover, the performances of the Gamelan Kiai Kanjeng Music Group not only showcase musical performances but also provide a platform for dialogues on life issues involving all elements of society, ranging from the general public, ordinary citizens, professionals, workers, and marginalised communities to government officials.

One of the societal issues that the group addresses is social conflict, such as the case in Bojonegoro, where the Gamelan Kiai Kanjeng Music Group appeared to perform music and engage in dialogue in an effort to build harmony between the government and farmers who were in conflict at the time. Additionally, the group intentionally performed in Kalimantan during ethnic conflicts, opening up dialogues to facilitate the resolution of horizontal ethnic conflicts (Indah, 2011). Through their musical activities, the Gamelan Kiai Kanjeng Music Group engages in dialogue with society to promote positive approaches to carrying out worldly activities.

Research Method

The research method utilised in this study is a qualitative approach, specifically descriptive

research. In descriptive qualitative research, the data will be obtained through an exploration of the truth (Creswell, 2018). Where the researcher will provide a detailed description of the Islamic music art of Gamelan Kiai Kanjeng in the plurality of Indonesia. The study employs one data source, namely secondary data, which includes additional information obtained from literature reviews and other sources such as journals, books, online resources, laws and regulations, documentation, and related reading materials (Olsen, 2011).

The collection of secondary data is conducted in two main stages. Firstly, a comprehensive literature review is performed to identify relevant sources such as books, journal articles, and research reports related to gamelan music, Islam, and pluralism in Indonesia. Secondly, an online search is conducted to access archives of traditional music, recordings of gamelan performances, and audiovisual sources related to Gamelan Kiai Kanjeng Music Group. The gathered secondary data will then be qualitatively analysed to obtain a profound understanding of the role and influence of the Islamic music art of Gamelan Kiai Kanjeng.

The data analysis technique employed is descriptive analysis, with three steps: analysis, discussing the findings, and then verifying the data or conclusions. The collected secondary data, including books, journal articles, research reports, archival materials of traditional music, and recordings of gamelan performances, will be systematically analysed to identify important themes, key concepts, and relevant elements within the research context. Subsequently, the data will be classified, categorised, and grouped based on emerging topics. The content analysis will provide in-depth insights into the role of the Islamic music art of Gamelan Kiai Kanjeng in promoting and strengthening cultural pluralism in Indonesia, as well as a broader understanding of the relationship between art, religion, and identity within this context. In addition, the author regularly participates in the performances and dialogues organised by the Gamelan Kiai Kanjeng Music Group, which are held on the 17th of every month.

Results and Discussion

Islamic Music Art of Gamelan Kiai Kanjeng

Alongside the introduction of the New Order era under Soeharto in the mid-1960s, which emphasised economic growth, national stability, and global culture, the search for Indonesian national music entered a new and complex phase, both aesthetically and ideologically. This was particularly evident after the rise of Islamic culture in the late New Order period of 1990, when the Soeharto regime loosened its tight control over Islamic politics. In their pursuit of a new model of modernity based on Islamic values, Muslim composers created works that uniquely combined Western aesthetics and technology with Islamic elements (Notosudirdjo, 2003). As a result, contemporary Islamic music emerged as a striking phenomenon and sought to transform the conservative image of Islam in the cultural sphere.



Figure 1. Emha Ainun Nadjib (Cak Nun)
Source: (Aswan, 2019)

One of the most significant efforts to introduce contemporary Islamic music as a form of national music can be observed in Gamelan Kiai Kanjeng. It is the birthplace of an experimental gamelan music ensemble founded by Emha Ainun Nadjib, also known as Cak Nun, a poet, singer, essayist, and informal Muslim leader, along with his companions, who have self-taught themselves traditional Javanese music. Initially, this music group operated within a small scope before becoming extensively involved in musical activities,

coinciding with the social upheavals of the 1990s. The early era of the Gamelan Kiai Kanjeng Music Group marked the starting point for their present-day development.

Over time, with diverse experiences, the Gamelan Kiai Kanjeng Music Group has become an actively engaged musical ensemble across various circles. To date, the group has visited more than 21 provinces, 376 districts, 30 sub-districts, and 1300 villages in Indonesia. Furthermore, the Gamelan Kiai Kanjeng Music Group has frequently travelled to various foreign countries, including Egypt, Malaysia, England, Scotland, Germany, Italy, Finland, Hong Kong, the Netherlands, and the UAE (Tentang KiaiKanjeng, n.d.). It is important to note that the term “Gamelan Kiai Kanjeng” refers to a collection of musical instruments but is more widely known as a musical group or ensemble.



Figure 2. Novi Budiarto plays a Gamelan Musical instrument
Source: (Tentang KiaiKanjeng, n.d.)

The term “Gamelan Kiai Kanjeng” represents not just a music group, but rather a tonal concept within the traditional Gamelan musical instrument created by Novi Budiarto. The Gamelan Kiai Kanjeng Art Music Group is also a religious group that focuses on engaging with communities in remote areas of Indonesia.

The group is led by Emha Ainun Nadjib (Cak Nun), who released a music album in 1996 titled *"Kado Muhammad"* or (Muhammad’s Gift) consisting of poetic verses, religious chants, remembrance, and Islamic poetry known as *Khasanah*. Their creative endeavors have extended beyond that, with their latest album titled *"Wakafa"* (Tentang KiaiKanjeng, n.d.).

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Figure 3. The introduction to the song *"Shalawat dalam Kenduri Sholatullah"*
Source: (Notosudirdjo, 2003)

Among the various songs frequently performed or presented by Gamelan Kiai Kanjeng Music Group is *"Kenduri Sholatullah,"* which contains an introduction to the salutations song dedicated to the Prophet Muhammad. In addition to its presentation, *Kenduri Sholatullah* has multiple versions, including a dangdut rhythm version, which is one of Indonesia’s authentic music genres. Moreover, in each performance of the religious art by the Gamelan Kiai Kanjeng Music Group, there is a high level of attraction due to the diverse and profound messages and impressions conveyed. The exploration of Gamelan Kiai Kanjeng music is not limited to a specific genre or musical style (Tentang KiaiKanjeng, n.d.). Musically, Gamelan Kiai Kanjeng incorporates a wide range of influences, from traditional Indonesian music exploration to embracing modern Western genres such as pop, blues, and jazz (Susanti, 2022).

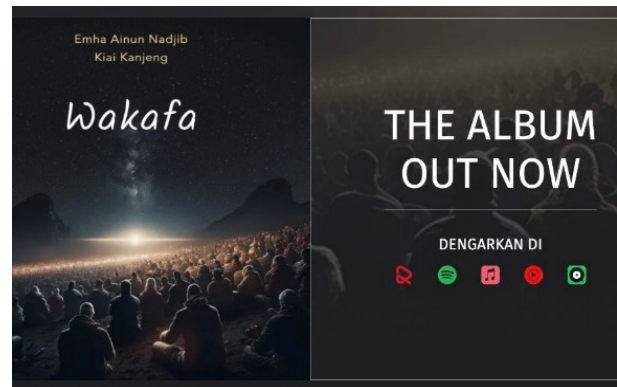
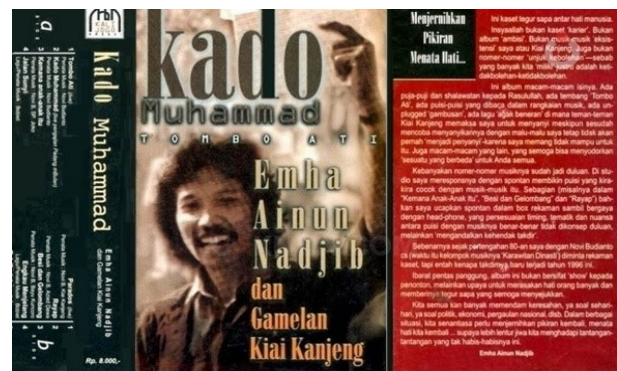


Figure 4. The *Kado Muhammad* album from 1996 (Up) and the *Wakafa* album from 2023 (Below)
Source: (Bidikan Terpilih | 17 Juni 2018, 2018)

This Islamic music group possesses a somewhat unique and distinct characteristic compared to other music groups. In line with their initial ideology, Gamelan Kiai Kanjeng is open to all segments of society, not just the common people or high-ranking officials. They serve as a good intermediary between the people and their leaders. In addition to their egalitarian ideology, multiculturalism is also an integral part of the Gamelan Kiai Kanjeng Music Group. On several occasions, such as in 2004, Gamelan Kiai Kanjeng took the initiative to hold a love feast event between Muslim communities and other religious communities. Notable figures in attendance included Nathan Setiabudi, a Protestant pastor and former Chairman of the Fellowship of Churches in Indonesia, as well as Anand Krishna, a Hindu community leader. This illustrates that the Gamelan Kiai Kanjeng Music Group is not merely a music group, but has evolved into a kind of community sectarian with significant influence in the realms of art, culture, religion, and society.



Figure 5. The Performance of Gamelan Kiai Kanjeng Music Group. Source: (Kafha, 2021)

The role and departure of Gamelan Kiai Kanjeng Music Group in strengthening nationalism cannot be separated from the vision and mission embraced by the music group, particularly the journey of Emha Ainun Nadjib in his musicality and cultural discourse, which is based on several factors, including:

1. Based on direct requests from a multicultural community with diverse political, religious, sect, ethnic, and social backgrounds.
2. Based on the regular program of the *Maiyah* congregation network, which gathers every month in six cities, and tentatively based on the needs of specific segments of the *Maiyah* congregation in certain areas.

Furthermore, in each performance, Emha Ainun Nadjib strives to provide significant benefits to the community with various objectives, including:

1. Engaging in dialogue to explore the values and reasons for remaining joyful in any circumstances.
2. Providing wholesome entertainment for the mind and soul of individuals, rationally avoiding forms of entertainment that can ruin lives.
3. Promoting intellectual enlightenment and disseminating pure political education to raise awareness of rights and responsibilities as human beings and citizens.
4. In every event, attracting people from all

segments of society, followers of all religions, and various ethnicities present in the local activities.

5. During performances abroad, Gamelan Kiai Kanjeng Music Group aims to engage in people-to-people interactions that showcase Islamic and Indonesian culture to other nations, symbolizing love and universal friendship. Additionally, they strive to appreciate the local culture by performing original songs from the respective performance locations. For instance, when in Egypt, Gamelan Kiai Kanjeng Music Group performs songs by Ummi Kultsum, the legendary Egyptian singer.

Generally, the public may perceive Gamelan Kiai Kanjeng as a typical gamelan commonly used by the Javanese community for various artistic activities. However, in reality, there are six differences between Gamelan Kiai Kanjeng and conventional gamelan (Kurniawan, 2019). The following are some of these differences:

1. Metal Literally

Unlike the commonly used Javanese gamelan made of brass, Gamelan Kiai Kanjeng is made of iron, often utilizing materials such as electric or telephone poles. The resulting sound character tends to be rough and harsh. Among iron, brass, and bronze, iron is the most affordable material.



Figure 6. The Difference in Visual Presentation between Javanese Gamelan (*Gamelan Jawa*) and Gamelan Kiai Kanjeng
Source: (D. Kurniawan, 2019)

Visually, Javanese gamelan instruments are typically adorned with a golden yellow color. In contrast, Gamelan Kiai Kanjeng deviates from

the conventional appearance of gamelan instruments by featuring a deep black color, which is uncommon in traditional gamelan ensembles.

3. Concept of Tone

The Javanese gamelan has two main tuning systems: *Slendro* and *Pelog*. *Slendro* consists of five pitches: 1 (ji), 2 (ro), 3 (lu), 5 (ma), and 6 (nem), while *Pelog* consists of seven pitches: 1 (ji), 2 (ro), 3 (lu), 4 (pat), 5 (ma), 6 (nem), and 7 (pi). These tuning systems provide the foundation for the traditional Javanese gamelan music. In contrast, Gamelan Kiai Kanjeng follows its own distinct tonal concept, which is neither *Slendro* nor *Pelog*. The musical notes used in Gamelan Kiai Kanjeng can be adjusted and adapted to incorporate elements from Western music, traditional Javanese music, and Arabian music. The specific arrangement of notes in Gamelan Kiai Kanjeng is as follows: sel-la-si-do-re-mi-fa-sol.

4. Sorogan

To overcome the limitations of the tones used and to enhance adaptability to specific music or songs, the sorogan method is employed, which involves replacing certain bars of the *Saron* or *Demung* instruments and adjusting the tuning of the Bonang instrument. This is done depending on the fundamental pitch of the intended song.

5. Sense of Ngeng

In crafting musical compositions, the Gamelan Kiai Kanjeng Music Group refers to it as the "*sense of ngeng*," which is a method that arises from the collective musical instincts of its members, who come from diverse musical backgrounds.

6. World Music

The music played by Gamelan Kiai Kanjeng is highly diverse. Almost all forms of music from around the world can be performed by them, including jazz, blues, classical, Javanese or Indonesian music in general, fusion, funk, rock, metal, rap, Middle Eastern music, and even Latin music. The extensive and rich arrangements enable Kiai Kanjeng's music to be embraced by anyone.

Dialogue Pluralism Gamelan Kiai Kanjeng

Kiai Kanjeng, literally translated, has a fundamental belief closely related to the traditional Javanese culture. Javanese culture is known for its concept of "*menunggaling kawula gusti*," which signifies the inner state of a servant who feels deep love and closeness to God, to the extent of feeling merged and united with Him. This represents the highest spiritual concept in Javanese tradition, where worldly existence is considered transient or not the ultimate reality. Based on this Javanese principle, it is common for different beliefs to coexist within a single family, emphasizing the importance of maintaining harmony over enforcing one's own beliefs. The ideology of Gamelan Kiai Kanjeng deconstructs the meaning of tradition within the framework of Islam, while also engaging in the musical performance of the group. Gamelan Kiai Kanjeng Music Group promotes diversity in life and facilitates discussions.

The performances of Gamelan Kiai Kanjeng Music Group aim not only to entertain the audience but also engage in multi-contextual activities encompassing culture, religion, spirituality, social problem-solving, and political education. The group positions itself as an independent companion to the community, presenting art performances and dialogues that prioritize cultural values within the context of a pluralistic society. Gamelan Kiai Kanjeng Music Group contributes to the development of pluralistic thinking within society by providing a platform for communities to develop their thoughts and engage in advocacy for social conflicts. Through dialogue, individuals exchange ideas and seek to understand each other's beliefs. The guiding principle in every dialogue is "*Rahmatan Lil'Alamin*," which encompasses the meaning of refraining from cursing, hating, protecting lives without considering one's identity, whether they are Muslim or non-Muslim (Syahid, 2018).

In their pluralism dialogue, Gamelan Kiai Kanjeng Music Group introduces several values, including internalizing various virtues such as gratitude as the foundation of happiness, respecting others who hold different opinions,

and emphasizing the importance of culture and traditions (Nadjib, 2018). Study by Halim Falahudin (2020) provides two perspectives on multiculturalism and pluralism. First, Emha Ainun Nadjib serves as an exemplary figure for Gamelan Kiai Kanjeng Music Group in practicing multiculturalism and pluralism. Second, capable of bringing together various layers of society and presenting a fresh perspective to the world. The dialogue carried out by Gamelan Kiai Kanjeng Music Group, rooted in Islamic values, extends beyond Javanese culture and Islam. It encompasses various ethnicities, religions, and social groups.



Figure 7. Dialogue on Multiculturalism and Pluralism Kiai Kanjeng
Source: (Bidikan Terpilih | 17 Juni 2018, 2018).

During its activities, Gamelan Kiai Kanjeng Music Group engages in various deconstructions of understanding regarding the values of communication dialogue patterns, cultural methods of interaction, religious education, and problem-solving approaches. The dialogue activities of Gamelan Kiai Kanjeng Music Group eventually evolved into a concept of togetherness that attracted diverse layers of society. In 2001, this concept was referred to as “*Maiyah*,” derived from the Arabic word for “together,” with a philosophical foundation of the love triangle between Allah, the Prophet Muhammad, and living beings. It is noteworthy that *Maiyah* is an integral part of the Gamelan Kiai Kanjeng Music Group (Regar, 2023).

In the context of multiculturalism and pluralism dialogues, the Gamelan Kiai Kanjeng

Music Group seeks to emulate the attitude of Prophet Muhammad in treating individuals of different religions and backgrounds with acceptance and without hostility. This can be observed from 2018 to 2021, during the researcher’s regular participation in activities organized by the Gamelan Kiai Kanjeng Music Group, such as monthly study sessions held on the 17th of each month in Tamantirto Kasihan, Bantul, Yogyakarta Special Region. These activities are attended by people from various regions, religions, and professions. The researcher perceives the Gamelan Kiai Kanjeng Music Group as an informal entity rather than a formal institution, functioning as an organism that is more organic than organizational within the general community, constructing egalitarian cultural relationship patterns in society.



Figure 8. Dialogue on the Gamelan Kiai Kanjeng Music Group . Source: (Fadil, 2018).

Based on the image above, the Gamelan Kiai Kanjeng Music Group creates an atmosphere through their music and dialogue to foster joyful discussions and reflect symbols of humility and pluralism. In their dialogues, they emphasize principles of friendship, brotherhood, and struggle based on love. Regarding pluralism, in every dialogue, they aim to connect individuals with one another, transcending religion, nationality, and even state (Aisah, 2022). The audience is presented with verses from the Quran, such as *Laa yukallifullahu nafsan illa wus’aha laha ma kasabat wa’alaihi maktasabat* (Quran 2:286), and Kiai Kanjeng interprets it as the possibility for a nation to enter paradise

together (Djamaluddin, 2019).

The concept of dialogue presented by the Gamelan Kiai Kanjeng Music Group promotes unity, spreads love and peace, and seeks to enlighten society while promoting pure political education, awareness of rights and obligations as human beings. During their performances and dialogues, they do not differentiate based on social class, religious affiliation, ethnic background, or any other segmentation present in local communities. The Gamelan Kiai Kanjeng Music Group interprets the Quranic verse *li-ta'ârafû inna akramakum 'inda 'llâhi atqâkum* (Quran 49:13) as an invitation to mutual understanding among different communities. In every performance, the Gamelan Kiai Kanjeng Music Group strives to engage in people-to-people diplomacy (Tentang KiaiKanjeng, n.d.).

Furthermore, the concept of "*Maiyah*" within the Gamelan Kiai Kanjeng Music Group aims to embody the principles of Islam, such as the principle of the triangular love: Allah SWT, Prophet Muhammad, and living beings (Falahudin, 2020). Philosophically, the principle of the triangular love is narrated in a reciprocal and complementary manner among the three entities. The author also presents a graphical representation of the philosophy of the love triangle.

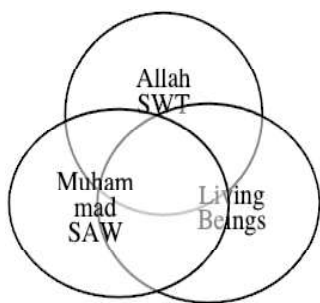


Figure 9. Philosophy of the Love Triangle Musical Values of Gamelan Kiai Kanjeng (Source: Authors Analysis)

Based on the image above, it can be understood that the subject capable of overcoming destruction in the world is positioned at the top, which is God. In the top left corner of the love triangle, the position is occupied by the beloved of God, Prophet

Muhammad. Through him, God provides a mediator that connects life. Therefore, human beings, as part of living beings, at the third point, must involve the other two points in living their worldly lives. The paradigm of the love triangle is a fundamental knowledge taught by the Gamelan Kiai Kanjeng Music Group, which is not just a theoretical narrative but a method of experiencing the journey of life directly. In addition to its private application, the love triangle is capable of formulating solutions within the internal realm of humankind.

The Gamelan Kiai Kanjeng Music Group, in presenting a dialogue of pluralism through Islamic values, can be said to have its own character and uniqueness. This is not only due to their process of interpretation and understanding of the Quran and Islam but also because in the process of their presentation, it is consistently supported by their social communication skills, often expressing dialogic ideas in a simple language and easy-to-understand analogies for the audience. During their performances and dialogues, they often present the song "*Jalan Sunyi*" (The Silent Path) and then engage in a dialogue session to discuss the meaning and significance of the song together with the audience.



Figure 10. Gamelan Kiai Kanjeng Music Group and Audience. Source: (Sinau Bareng Di Pelosok Purworejo, 2019)

The meaning of the song "*Jalan Sunyi*" frequently performed by the Gamelan Kiai Kanjeng Music Group during their performances and dialogues is explained in a study by Bagus Indrawan (2016) on the

Composition Form and Moral Messages in Kiai Kanjeng Music Performances. The moral message conveyed in the song relates to human relationships and cultivating empathy towards others. Similar to the moral message concerning the relationship between humans and God, which can be observed in the form of the song “*Jalan Sunyi*” performed by the Gamelan Kiai Kanjeng Music Group, the intention is to convey the message that humans are created by God in diverse ways.

Likewise, the principles of the Gamelan Kiai Kanjeng Music Group reflect the internalization of the values of *ma'rifatullah* within its members, as these principles ensure that all humans are regarded and treated equally (Setiawan, 2017). When examining the dialogue of pluralism presented by the group, it creates an inclusive atmosphere of discussion where various opinions are gathered for collective examination. This allows for an egalitarian and free position for everyone, as the knowledge of these boundaries of freedom is possessed individually through psychological experience. Furthermore, during the dialogue process, the audience is free to engage in discussions, ask questions, and respond to life issues. This dialogic pattern strongly reflects democracy, as stated by James Banks (1995) in multicultural education theory, which suggests that the Gamelan Kiai Kanjeng Music Group accommodates differences in groups and their backgrounds, based on religious foundations and shared goals.

Gamelan Kiai Kanjeng as Resolution Conflict

The potential for social conflict in society can easily arise due to diversity and differences in ethnicity, religion, race, and social groups. Therefore, to reduce such potential, a natural mechanism is needed within society that serves as a large container for conflict resolution. From the perspective of social movements and the art of music, according to John Morgan O'Connell (2010), music is considered capable of facilitating dialogue between opposing factions, as music brings forth universal artistic and cultural tendencies that can be accepted by

various parties regardless of identity differences.

The Gamelan Kiai Kanjeng Music Group is not just an ordinary artistic music group. As previously explained, they initiate dialogues in response to recurring social conflicts, often caused by politics. They undertake efforts to deconstruct the understanding of values, patterns of communication, methods of social-cultural relationships, ways of thinking, and the pursuit of solutions and community advocacy. In the symposium “Decoding The Labyrinth of Conflict” (2018), it was stated that the Gamelan Kiai Kanjeng Music Group, as an entity outside the management of state organizations, uniquely offers an approach to community security.

In an article researched by Rizqi Ahmadi (2017) titled “Socio-Sufism Orang Maiyah: Toward Human Sovereignty in Togetherness,” the Gamelan Kiai Kanjeng Music Group holds its meetings at different times in various regions, adapting to the characteristics of each local condition. They engage in various deconstructions of understanding values and communication patterns, including problem-solving for social issues. In the pluralistic dialogues conducted by the Gamelan Kiai Kanjeng Music Group, they also request the audience to follow and respond to the developments occurring in society.

Symbolically, the Gamelan Kiai Kanjeng Music Group represents a music group that signifies the acceptance of all elements without rejecting the differences in values, serving as the main essence as peace facilitators or actors. Emha Ainun Nadjib, a prominent figure, leads the Gamelan Kiai Kanjeng Music Group as the main instrument of the *Maiyah* discussion forum, which plays a part in conflict resolution in conflict-prone areas. Thus, it becomes a derivative of the neutral art of music. Consequently, the reality of conflict anywhere will be accepted without negative pretenses (Pratama, 2017). As instance, the social conflict that occurred from 1998 to 2001 in West Kalimantan and Central Kalimantan between the Dayak and Madura ethnic groups resulted in the deaths of over 1,000 Madura and 188 Dayak people (ICG Asia Report, 2001). In 2001,

Emha Ainun Nadjib and a delegation from the Gamelan Kiai Kanjeng Music Group were intentionally invited by the West Kalimantan Regional Government to play a role in mitigating the conflict, which also involved ethnic, religious, and youth leaders in finding ways to stop the conflict. Their arrival was not to take sides but to build bridges towards peace by becoming brothers and sisters to everyone.



Figure 11. Discussion on Resolution Conflict by Gamelan Kiai Kanjeng Music Group in West Kalimantan. Source: (Mustafa, 2018c)

The conflict took place in four cities: Pontianak, Rasaujaya, Mempawah, and Sanggau, which were the epicenter and peak of the conflict. In the midst of the conflict, the Gamelan Kiai Kanjeng Music Group created a dialogue stage in front of thousands of people gathered in the field. During the dialogue, they expressed the need to be vigilant against any provocation and divisive politics, as this fragmentation among communities would only benefit a group of elite in power. The Gamelan Kiai Kanjeng Music Group voiced this concern for valid reasons, as Indonesia has the potential to be plundered through the agenda of incitement and the destruction of bonds and strengths within its society. After engaging in dialogue with thousands of community members, the Gamelan Kiai Kanjeng Music Group met and had further discussions with traditional community figures from both ethnic groups as well as local government officials (Mustafa, 2018b, 2018c, 2018a).

Anne K. Rasmussen (2001) in her research "The Quran in Indonesian Daily Life: The Public

Project of Musical Oratory" conducted empirical research in Indonesia and delved into the discussion of Music and Ideology, using the case study of the activities of the Gamelan Kiai Kanjeng Music Group that bridged ethnic confrontations through musical diplomacy. The two conflicting groups were pacified through music therapy in the form of performances and dialogues, which yielded significant impact. Dorcinda Celenia Knauth's dissertation (2010) "Performing Islam Indonesian Popular Music 2002-2007," examined by Anne K. Rasmussen, explained that the Gamelan Kiai Kanjeng Music Group played a dual role and was frequently asked to mediate sectoral conflicts due to their strategic role and high level of trust from the community in their conflict resolution actions. This context indicates the ability of the music brought by the Gamelan Kiai Kanjeng Music Group to untangle the complexities of intergroup conflicts.

Furthermore, in 2006, another social conflict occurred in Siring Village, East Java Province, caused by the Lapindo mud disaster, resulting from two factors: increased tectonic activity and earthquakes, and technological errors committed by the Lapindo Brantas oil drilling company (Davies et al., 2008). The impact of this event led to the destruction of 11,006 houses and displacement of 22,301 individuals (Ismail, 2011). Regardless of the causes of the Lapindo mud disaster, the victims also had to be involved in social conflicts with the Lapindo Brantas industry, the government, and among the villagers themselves. This situation burdened the community with multiple layers of conflict situations.

The community bestowed full mandate upon Emha Ainun Nadjib and his Gamelan Kiai Kanjeng Music Group to assist the victims of the Lapindo mud disaster, which resulted in layered conflicts. They served as a mediation platform for the affected community members, addressing both social conflicts and the natural disaster caused by the Lapindo mud (Wijoyo, 2019). During the conflict, Emha Ainun Nadjib, a prominent figure in the Gamelan Kiai Kanjeng Music Group, held meetings with the Regent of Sidoarjo, the National Land Agency of

Indonesia, the company involved, and several community representatives to discuss land compensation and foster a synergy among the three pillars of society, government, and the company (Liputan6, 2007).

In the following days after the mediation, Emha Ainun Nadjib, representing the Gamelan Kiai Kanjeng Music Group, along with the Letto Music Group and the Minister of Communication and Information Technology, organized *zikir* (Islamic devotional gathering) and discussions with the victims of the Lapindo mud disaster. This event was requested by the community members who had received significant assistance from Emha Ainun Nadjib, and it aimed to provide musical entertainment centered around themes of gratitude and resilience (I. Kurniawan, 2007). The conflict resolution and recovery of the Lapindo mud disaster victims continued with the organization of dialogues. Around 6,000 mud victims held meetings and iftar (breaking of the fast) together, facilitated by the Gamelan Kiai Kanjeng Music Group. The event was purposely attended by company executives and the Governor of East Java, aiming for introspection and collaborative search for solutions and responsibilities

Based on the social conflict case, the mediation and conflict resolution activities conducted by the Gamelan Kiai Kanjeng Music Group exhibited six patterns: a shifting movement based on orientation to create more realistic changes through social harmonization alternatives, utilizing approaches and literate traditions (logic), exploring fundamental values in religious teachings and local culture (ethics), utilizing music and dance as cultural expressions (aesthetics) combined with concepts of divinity or theology (metaphysics), and concluding with a tranquil social existence (safety).

The pattern of mediation and conflict resolution activities conducted by the Gamelan Kiai Kanjeng Music Group can be depicted through a mind mapping approach that is adjusted to cultural and legal patterns, as illustrated in the diagram below:

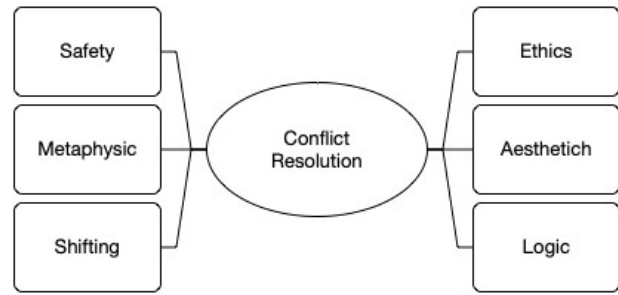
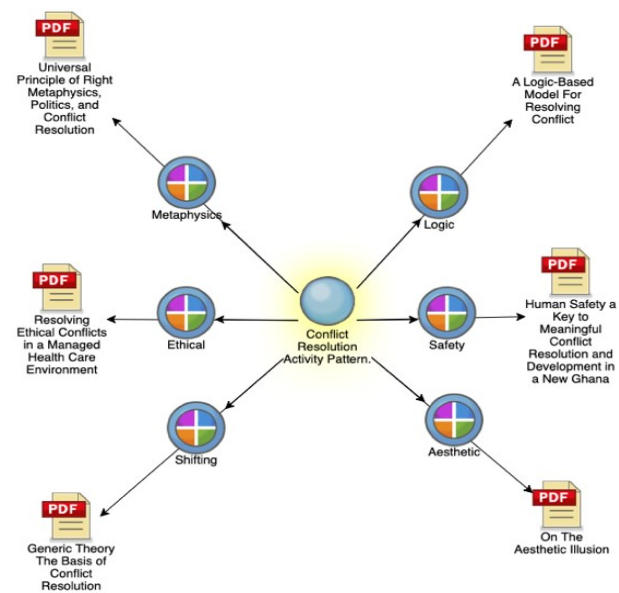


Figure 12. Gamelan Kiai Kanjeng Music Group Conflict Resolution Activity Pattern
Source: (Authors Analysis)

From the picture above, the pattern of conflict resolution activity researchers connect with previous research aims to test validity and strengthen empirical data support so that conflict resolution activity patterns are related to settlement or mediation patterns. Researchers link conflict resolution from six patterns of activity as shown below:



From the analysis of the picture above, there are six patterns studies that tried patterns of conflict resolution activities, and then the researchers narrated the research results obtained along with the patterns of conflict resolution activities. As in Fireder Lempp's research (2016) "A Logic-Based Approach for

Resolving Conflict” in logical activity patterns by finding mutually acceptable and flexible solutions. Then, from Samuel Marfo’s research (2013), “Human Security: A Key to Meaningful Conflict Resolution and Development in a New Ghana,” security is explained as a pattern of conflict resolution activity in seeking a meaningful social life. According to Leon Balter’s (1998) research on the aesthetic Illusion, aesthetics as a work of art produces illusions that can influence conflict resolution in the ethical pattern of applying justice, egalitarianism, and the code of ethics (Galambos, 1999). Furthermore, in the pattern of shifts described by John Burton (Burton & Sandole, 1986), alternative conflict resolutions provide a new paradigm. Finally, the pattern of metaphysical activity in the context of spiritual idealism refers to religious communities conflict resolution methods (Baiausu, 2018).

In this context, the Islamic music art movement by the Gamelan Kiai Kanjeng Music Group emerged and rapidly developed into a social movement, providing a new alternative that addresses aspects of security and conflict prevention that have been inadequately addressed by both state and non-state actors. For instance, the Group engages in safeguarding intellectual spaces, a role that is rarely undertaken by state or non-state actors. Despite receiving limited attention and in-depth studies from academia, journalists, social analysts, and policymakers, particularly in the realm of conflict resolution, the Gamelan Kiai Kanjeng Music Group’s contributions within Indonesian social movements are extensive and encompass a wide spectrum. The activities of the Islamic Music Art from the Gamelan Kiai Kanjeng Music Group are closely associated with community security in response to social disasters, ranging from providing solutions to national political conflicts, mediating conflicts between ethnic groups, different social strata, and various religious groups in different regions, preventing mass riots, and bridging the psychological recovery and security of disaster victims.

Conclusion

This finding concludes that the Gamelan Kiai Kanjeng Music Group is the name of a collection of musical instruments, also known as a group or ensemble of musicians. The exploration of Gamelan music led by Emha Ainun Nadjib (Cak Nun) is not limited to a specific type or genre but encompasses diverse traditional music explorations as well as modern genres like pop and jazz. The Gamelan Kiai Kanjeng Music Group has visited more than 21 provinces, 376 regencies, and 1300 villages in Indonesia. Their performances are open to all elements of society, making them a kind of community organization that has a significant influence on art, culture, religion, and social aspects.

The performances of the Gamelan Kiai Kanjeng Music Group not only showcase musical performances but also provide a platform for pluralistic dialogue. In their pluralistic dialogues, they discuss various values found in Islamic teachings, aiming to emulate the approach of Prophet Muhammad in treating individuals from different backgrounds. The concept of pluralistic dialogue presented by the Gamelan Kiai Kanjeng Music Group promotes unity, love, and peace. Although their pluralistic dialogue is rooted in Islam, it does not marginalize or discriminate against different segments of society.

The Gamelan Kiai Kanjeng Music Art movement has rapidly developed into a social movement, offering a new alternative to address aspects of community security, conflict prevention, advocacy, and conflict resolution. They have resolved several social conflicts, such as the horizontal conflict between the Dayak and Madura ethnic groups in West Kalimantan and Central Kalimantan in 1998, as well as the vertical-horizontal conflict in 2006 caused by tectonic activities and industrial operations, resulting in the destruction of 11,600 homes. Through mediation and conflict resolution activities, the Gamelan Kiai Kanjeng Music Group has built bridges towards peace in these two social conflicts, employing five patterns: shifting, logic, ethics, aesthetics, metaphysics,

and safety.

Therefore, the Gamelan Kiai Kanjeng Music Group has successfully addressed social issues that have previously been challenging for both state and non-state actors. Despite receiving limited attention and in-depth studies from academia, journalists, social analysts, and policymakers, especially regarding social diversity and conflict resolution, the social movement led by the Gamelan Kiai Kanjeng Music Group encompasses a wide range of social spectra. Thus, this research aims to bring attention to the Gamelan Kiai Kanjeng Music Group from the academic community on an international scale.

Then this research provides academic recommendations that are hoped for the future of many academics or researchers who study the Kiai Kanjeng Musical Arts Group from various perspectives because, on the one hand, the Kiai Kanjeng Group is very active in holding events and discussions every month or even every week. With multiple themes from a philosophical perspective on the problems of social life; therefore, it is very relevant if it is studied in scientific form. Recommendations for stakeholders, namely that the government is expected to be able to quickly filter the aspirations or problems of the social life of the community through dialogue organized by the Kiai Kanjeng Group.

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The existence of the Kiai Kanjeng Music Group brings many beneficial values in life. They not only create the art of music but create the art of a balanced life.

July 6 2023 Emha Ainun Nadjib (Cak Nun) who is resting at the Yogyakarta Hospital, we will always pray for her to finish him rest soon.

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