

The Potential of Gamelan Sekaten Reviewed From The Concept of 4A Tourism as A Traditional Cultural Tourism (Case Study on The Sekaten Ceremony to Commemorate The Maulid of Prophet Muhammad in Surakarta)

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ABSTRACT

Purpose: This study was conducted with the aim of identifying the potential of *Gamelan Sekaten* performance in terms of the 4A components (attraction, amenities, accessibility and ancillary services) of tourism.

Research Methods: This study uses a descriptive qualitative approach with a case study model. The informants in this study consist of 4 (four) participants, academics, event organizers, tourists and karawitan artists. The data collection method was carried out through interview and observation techniques. Data were analyzed using data reduction and thematic analysis techniques.

Results and Discussion: The results of the study indicate that *Gamelan Sekaten* performance is considered to have more as a cultural tourism attraction for several reasons. *Gamelan Sekaten* performance has several differences when compared to other gamelan performances, such as its implementation which cannot be held at any time, but only at the Sekaten ceremony which is usually held to commemorate the Maulid Prophet Muhammad, and also, the use of gamelan musical instruments with a larger and more complex size and presenting gending or poems with a magnificent nuance are also characteristics of *Gamelan Sekaten* performance. Moreover, another aspect that makes gamelan sekaten more professional is the collaboration between event organizers and academics who has a background in karawitan arts education to keep the quality, uniqueness and authenticity of the performance. On the other hand, the result shows that there are few aspects related to 4A concept such as accessibility, amenities and ancillary services that can be improved to increase tourist satisfaction to watch this performance.

Implication: *Gamelan sekaten* performance is one of the cultural tourism attractions owned by the city of Surakarta that has proven to be able to attract tourists to visit and watch, both tourists from Indonesia, and even foreign tourist. The results have implications for improving several aspects based on 4A concept. Things that can be improved from accessibility aspect are accessibility in the venue and accessibility of performance information. Thing that can be improved from amenities aspect is quantity of facilities such as toilets and parking area. Thing that can be improved from ancillary services is the provision of tour guide to ensure the quality of visitor's experiences and satisfaction. On the other hand, the research highlights the need to conduct similar research, especially using quantitative-based method, to measure the level of tourist satisfaction in visiting *Gamelan Sekaten* activity.

Keywords: Gamelan Sekaten, traditional culture, tourism potential, cultural tourism, 4A concept.

INTRODUCTION

Tourism has become a key driver of economic growth in developing countries, and also one of the economic driving sectors in Indonesia continues to be developed and promoted by the Indonesian government as a pillar of national

development (Choirunnisa & Karmilah, 2021). Indonesia actually has great tourism potential (Kemenparekraf RI, 2022). Furthermore, the Indonesian Ministry of Tourism and Creative Economy (2022) emphasized that this can be seen from the rapid progress and development of the tourism world in Indonesia, resulting in achievements in the eyes of the world.

The diversity of Indonesia, ranging from culture, language, values, traditions and so on, has given birth to various iconic and attractive tourist attractions for both local and foreign tourists (Kemenparekraf RI, 2021). Cultural tourism destinations such as Borobudur Temple, Panglipuran Village, Tana Toraja and others, become destinations for foreign tourists to travel considering that cultural tourism destinations not only offer natural beauty or architecture at the destination, but also patterns, relationships, ways of life and values applied by the community in the area. Cultural tourism is important to continue because it can be encouraged to preserve culture in Indonesia considering that it can be a place for the next generation to be able to continue the recognize traditions, culture and local wisdom amidst rapid technological advances (Choirunnisa & Karmilah, 2021).

Previous research by Pramusinto & Wahono (2020) stated that the Sekaten Ceremony, which is a form of Javanese cultural heritage, is considered to have high potential as a cultural tourism attraction and is expected to have a positive influence on the development and construction of tourism to the national level. In line with this, Iswantoro (2018) added that since 2014, UNESCO has officially designated Gamelan as a cultural heritage of the Indonesian nation. Culture itself is one of the tourism resources that has been proven to attract tourists from various circles to come and visit (Suwena & Widyatmaja, 2017).

Research conducted by Hermawan (2012) further emphasized that the development of Gamelan Sekaten as a tourist attraction in the city of Solo is influenced by several factors that encourage its development, such as the potential of the palace which is a source of traditional leaders who have and understand the ceremony well, as well as the role of the community in enlivening the activity which is implemented through the provision of typical Sekaten items such as pottery and so on. However, there are also factors that inhibit the development of this activity, one of which is considered quite crucial is the absence of regulations issued by the Keraton Solo regarding the development of Sekaten and funding issues. This indirectly affects the availability of supporting facilities needed by tourists when they come and watch the Gamelan Sekaten performance.

This study aims to assess the potential of Gamelan Sekaten as a cultural tourism attraction owned by the city of Surakarta, reviewed from the concept of 4A tourism (attraction, accessibility, amenities & ancillary services). This study is expected to be able to fill the gap in information regarding what aspects are considered necessary to be improved by the organizers of the Gamelan Sekaten activity to improve the quality and image of Gamelan Sekaten as a cultural tourism attraction in the city of Surakarta at a national and even international level. This study focuses on the question "are the tourism attributes of a tourist destination (4A tourism) optimally available according to the needs of tourists". Therefore, the author feels that this research is important to be conducted in order to provide insight and input for the organizers of Gamelan Sekaten activities, especially in the context of providing tourist destination attributes that are in

accordance with the needs and desires of tourists in order to improve the image of the destination which can influence the level of satisfaction of tourists who come and visit to witness the Gamelan Sekaten ceremony.

Cultural tourism is defined as a type of tourism characterized by a series of motivations or desires to learn and learn in teaching and research centers, study customs, ways of life of certain countries and others (Spillane, in Santi, 2018). Pendit (in Wirawan & Semara, 2021) explains that cultural tourism is a journey undertaken based on the desire to broaden one's outlook on life by visiting other places (or abroad), studying the conditions, customs, ways of life, culture and arts of certain communities. Cultural tourism is one category of tourism that is correlated with the culture of a country or region, especially the lifestyle of the people in that geographical location, history, art, architecture, religion and other elements that help their way of life (Liana & Mastuti, 2020). Tourism is a vehicle for promoting knowledge, understanding, image and culture of a nation.

Cultural tourism has at least 4 elements that characterize it, there are: 1) tourism, 2) how to use cultural assets, 3) consumption of products/works, and 4) cultural tourists (Liana & Mastuti, 2020). All of these elements combine into one unit that cannot be separated from each other. Cultural tourism objects are related to the identity of a particular culture which is implemented in the form of artifacts, ideafacts and sociofacts (Liana & Mastuti, 2020). This means that cultural tourism objects themselves can refer to various things, both tangible such as buildings, cultural heritage, equipment, works of art, traditional clothing, or intangible such as traditional ceremonies, traditional dances, folk stories or legends, life values and so on. Furthermore, Mappi (in Liana & Mastuti, 2020) explains that one of the objects of cultural tourism is traditional musics.

Indonesia, has various tribes and customs, also has its own type of traditional music. One type of traditional music from Indonesia is *Karawitan* (Sitoresmi, 2023). *Karawitan* come from Javanese, "rawit" which means smooth and soft. Suhastjarja (in Setyawan, 2017) defines *Karawitan* as a typical Indonesian music with a non-diatonic scale (in *laras, slendro and pelog*), the compositions have used a system of notation, rhythm and tone color, and have functions, *pathet* and rules of composition in the form of instrumental, vocal and mixed, which are pleasant to hear for himself and others. On the other hand, Martopangrawit (in Setyawan, 2017) describes *Karawitan* as vocal and instrumental sound art which uses tones in *slendro* and *pelog* scales. *Karawitan* as a part of music makes it intersect with aspects of music tourism. Music tourism is defined as a tourism activity based on the motivation of tourists to visit because of their interest in music (Campbell; Wibisono, in Alim & Noor, 2024). Furthermore, music tourism cannot be separated from its collaboration in the music ecosystem which includes musicians and communities, social relations and cultural practices that occur in society, tourism industry infrastructure, transportation and accommodation, and business relations that support certain economic activities (Gibson & Conell; Malau, in Alim & Noor, 2024).

The potential of *Karawitan* as a special interest tourist attraction, in this case music-based cultural tourism, cannot be separated from the tourism components known as the 4A of Tourism. Cooper et al. (in Alim & Noor, 2024) explained that the four components of tourism are: 1) attraction, 2) accessibility,

3) amenities, and 4) ancillary services (services offered to support tourism activities).

Karawitan is famous in Jawa and Bali as one of the traditional musical arts of the region (Sitoresmi, 2023). In karawitan traditional, there are changes marked by the increasing diversity of gending or srambahan poems presented at an event or celebration (Setyawan, 2017). In addition, Karawitan uses a set of gamelan with slendro and pelog scales as its media. Gamelan is understood as a physical media as an expression of Karawitan (Santosa, in Wasirah, 2009). Purnomo & Yandra (in Rizky, 2022) explain that Javanese gamelan instruments used in karawitan art generally consist of: 1) demung, 2) bonang, 3) gambang, 4) kenong, 5) saron, 6) rebab, 7) gong, 8) kendang, and 9) slenthem.

Karawitan is often found at religious ceremonies, weddings, welcoming ceremonies, and so on (Rizky, 2022). Furthermore, Rizky (2022) also explains that there are noble values that are taught and contained in Karawitan, especially regarding human life. These values are related to culture, history, beauty, leadership, social, and spiritual. In terms of presentation, Karawitan can be classified into 3 categories : 1) Vocal Karawitan (Sekar), 2) Sekar Gending Karawitan (mixed), and 3) Gending Karawitan (instrument) (Supanggih, 2002). The vocal Karawitan type emphasizes the vocal element (human voice / singer's voice), where the songs or songs are usually sung by pesindhen (female singers) or wiraswara (male singers). Karawitan Sekar Gending (mixture) is a combination of karawitan sekar and gending, where in its presentation it combines elements of both (singer's vocals and gending musical instruments). While Karawitan Gending (instrumental) in its presentation emphasizes the instrumental elements or musical instruments used and emphasizes the musicality of the presentation.

The types of Karawitan Gending are classified into two categories : 1) Karawitan Bonangan and 2) Karawitan Pakurmatan (Supanggih, 2002). Karawitan pakurmatan is defined as one form of karawitan presentation that is performed with the aim of respect, commemoration of traditional ceremonies or major events at the Royal Palace (Supanggih, 2002). Some of the characteristics of karawitan pakurmatan include a louder percussion volume, having a repertoire of special gending, and being performed specifically at certain events, such as religious events or welcoming guests in the Royal Family (Keraton). Therefore, karawitan pakurmatan or what is also commonly called gamelan pakurmatan is only found in the Keraton Kasunanan Surakarta, Kasultanan Yogyakarta, Kasultanan Cirebon, Kadipaten or Special Regency Palaces.

Karawitan Pakurmatan viewed from an ethnomusicological study, can be classified from various aspects, including musical structure, social function, and presentation forms in various cultural contexts (Supanggih, 2003). The study of the classification of Karawitan Pakurmatan is important considering that each type has different musical characteristics, both in terms of the use of laras and pathet, gending structure, and presentation patterns (Supanggih, 2003). Referring to the documentation of performing arts and various other academic sources, Karawitan Pakurmatan can generally be classified into 4 types : 1) monggang gamelan, 2) carabalen gamelan, 3) kodhok gamelan, and 4) sekaten gamelan (Supanggih, 2003).

Gamelan Sekaten based on its history is greatly influenced by the Palihan Nagari event or commonly known as the Giyanti Agreement in 1755

(Pradjapangrawit, 1990). The Giyanti Agreement which divided the Mataram region into two, Surakarta and Yogyakarta caused the sekaten gamelan to also be divided into two, which means that each Kingdom did not get a complete version of the sekaten gamelan (Pradjapangrawit, 1990). The Yogyakarta version of the sekaten gamelan was later known as "Gamelan Sekaten Kanjeng Kyai Naga Wilaga", while in Surakarta it is known as "Gamelan Sekaten Kanjeng Kyai Guntur Sari" (Pradjapangrawit, 1990).

The division of the gamelan sekaten instruments is closely related to the belief that these heirlooms and objects cannot be separated from the king because they are one of the heirlooms kepraboning nata or symbols of the greatness of a king (Pradjapangrawit, 1990). Gamelan Sekaten is also used to spread Islam, one of which was put forward by Sunan Kalijaga (Pradjapangrawit, 1990). Based on gotek or oral sources related to the application of gamelan sekaten in the spread of Islam, Sunan Kalijaga's idea is

"... murih tumunten kasembadyan ing sedya, kedah mawi alat angawonteni jawingkang culture dipun karemi ing tetiyang Jawi, kaanggep pusaka Jawi, inggih punika gangsa. Angawonteni gangsa ingkang dipun pas wonten ing saceleking mosque, katabuh ingkang serosanget, sipados kamirengan so katebihan. Langkung-langkung ingkang mboten tebih, saged tilt cetha sanget. kaanggep Jawi heirloom ingkang sakalangkung pinundhi-pundhi. Lha ing ngriku punika panggenanipun nandukaken power means ingkang sae sanget..."

which means "...in order to quickly achieve the goal, you must use Javanese cultural facilities which are very popular with Javanese people, which are considered Javanese heritage, namely gamelan. Then the gamelan is played near the mosque with a very loud volume so that it can be heard from a distance. Moreover, those who are nearby can hear it very clearly. It is certain that many Javanese people come to see or listen to the gamelan. Because it has been a long time since they have heard the gamelan which is a pleasure for the Javanese, considered a highly valued heirloom. That is the place and facilities that are very good..." (Pradjapangrawit, 1990).

Based on the manuscript above, the gamelan sekaten was used by the saints as a media to facilitate the spread of Islam in Java. The concept of da'wah above was used considering the setting of Javanese society which at that time still had strong beliefs in the teachings of Hinduism and Buddhism that they had previously embraced (Waridi, 2006). The use of gamelan sekaten which has a loud and harsh sound and a larger physical form than ordinary gamelan is assumed to be very effective and easy to attract people to gather (Waridi, 2006).

One of the gamelan sekaten is played at the sekaten ceremony to commemorate the Mawlid of the Prophet Muhammad SAW (Supanggih, 2002). The sekaten ceremony is held periodically, on the 5th to 11th of Rabiul Awal, or in the Javanese calendar is called the month of Maulud.

The sekaten ceremony celebration in Surakarta is held in the Pradangga Hall of the Great Mosque of Surakarta (Waridi, 2006). In the ceremony, there are two gending that must be performed at the beginning of the presentation, Ladrang Rambu and Ladrang Rangkung (Waridi, 2006). Both gending must be played by the Gamelan Kanjeng Kyai Guntur Madu located in Bangsal Selatan, and the Gamelan Kanjeng Kyai Guntur Sari located in Bangsal Utara (Waridi, 2006).

In addition to being used in the celebration of the Maulid Prophet, the function of the gamelan Sekaten can also be seen from a different context, including as a means of preaching, a learning media for culture that needs to be preserved, a media and forum for socializing between communities, and performance activities that contain economic value. In this case, the Sekaten ceremony becomes a traditional ceremony that can be an attraction for the community and tourists both from within and outside Surakarta and Central Java.

The description above shows that Gamelan Sekaten as a part of the karawitan, especially the gamelan Sekaten, actually has quite high potential to become a cultural tourism attraction based on traditional Javanese music. This is partly because Gamelan Sekaten performance at the Sekaten ceremony for the Maulid Prophet Muhammad can attract tourist visits, both from within and outside the country. However, it is very unfortunate because traditional music such as Gamelan Sekaten actually looks less prominent and less interesting and interesting to the younger generation when compared to other types of modern music. As explained by Suryanto, et al. (2024) that technological advances and lifestyle changes can marginalize the existence of traditional music and replace it with modern music games. Therefore, researchers in this study want to know more about the potential of Gamelan Sekaten as a cultural tourism attraction based on traditional Javanese music.

RESEARCH METHODS

The approach used in this study is qualitative. Moleong (in Fiantika et al, 2022) defines qualitative research as research that aims to understand phenomena regarding what is experienced by subjects such as perceptions, motivations, actors, behaviors and so on holistically in a descriptive manner in the form of words and language in a certain natural case context using various scientific methods. Furthermore, qualitative research is a research process that aims to understand human and social phenomena by creating a comprehensive and complex picture that can be presented in words, reporting detailed views obtained from informants, and carried out in a natural setting (Walidin et al, in Fadli, 2021). The qualitative approach was chosen because it is in accordance with the objectives of this study, to find out in depth about the potential of gamelan sekaten as a traditional Javanese music tourism attraction.

The type of qualitative approach in this research is a case study. The purpose of the case study approach is to intensively study the background situation of a current social unit and its interaction with the environment (Fiantika et al., 2022). In this study, a case study is used to see how the potential of gamelan sekaten as a type of tourism, traditional music tourism in Central Java, especially during the commemoration of the Maulid Prophet.

The data analysis method used is thematic analysis to identify the main themes contained in the data, as well as to understand the relationships and patterns between themes (Miles & Huberman, in Aziz, 2021). In order to ensure the reliability of the data, the researcher also used triangulation techniques and checking informants. Briefly, the steps in analyzing data in this study include: 1) data collection, 2) data reduction, 3) data display, and 4) conclusion / verifying (Miles & Huberman, in Aziz, 2021)..

The data was collected by using interview and observation techniques. The interview technique was carried out directly (face to face) with informants in

the period from January to March 2025. The informants in this study are four people, including lecturers of the Karawitan Arts Study Program ISI Surakarta, Karawitan Artist Practitioners, Abdi Dalem Keraton and tourists who had seen the Gamelan Sekaten performance directly at the Great Mosque of the Kasunanan Surakarta Palace. Meanwhile, the observation technique was carried out from 2019 to 2024, especially during the implementation of the Sekaten event to commemorate the Maulid Prophet Muhammad's at the Surakarta Palace.

RESULTS AND DISCUSSION

The interview results were broadly classified and analyzed based on four tourism components according to 4A tourism theory by Cooper (in Suwena & Widyatmaja, 2017). The 4A aspects are components of the tourism development framework (Sunaryo, in Pratiwi, 2023). The four indicators are: 1) attraction, 2) accessibility, 3) amenities, and 4) ancillary services. All of these indicators used to analyze data from interviews and observations conducted by researchers.

1. Attraction

Attraction in general includes the uniqueness of natural, artificial and cultural-based tourist attractions (Sunaryo, in Pratiwi, 2023). Attractions themselves are a significant component in attracting tourists to visit a destination (Setiawan, 2015). Tourist attractions (event attractions) are one of the classifications of tourist attractions that are different from tourist objects (Suwena & Widyatmaja, 2017).

Based on the interview results, it is known that all informants stated that the cultural or traditional aspect is one of the very strong tourism potentials in the city of Surakarta. The culture and traditions owned by the city of Surakarta are considered very marketable because their authenticity is still maintained. On the other hand, the people of the city of Surakarta themselves continue to preserve traditions such as the Cultural Parade to commemorate certain big days. Cultural tourism itself is (APA).

All informants explained that there are several cultural aspects that are considered to be tourism potentials to attract tourists and become typical of the city of Surakarta. Some of them are cultural tourism destinations and cultural activities such as celebrations and traditional ceremonies. Cultural tourism destinations that are considered interesting to visit by tourists are the Kasunanan Surakarta Palace, Mangkunagaran Temple and the Bathik Village. On the other hand, cultural activities that are interesting for tourists to come are because the city of Surakarta is considered to have ceremonies or traditional celebrations that are very thick with elements of tradition, one of which is the Sekaten ceremony.

Based on the observation results, the Sekaten ceremony is considered to be one of the traditional ceremonies that attracts many tourists both from within the city of Surakarta and outside and even from abroad. Furthermore, all informants explained that gamelan Sekaten performance was the highlight of the Sekaten ceremony.

Based on the observation results and explanations from informants, gamelan sekaten performance attracted the enthusiasm of visitors to come and watch. Gamelan Sekaten performance was considered very interesting because it was different from other gamelan performances in general. Gamelan Sekaten performance can only be watched exclusively at the Sekaten ceremony to

commemorate the Maulid Prophet Muhammad's at the Great Mosque of the Kasunanan Surakarta Palace.

The informants further explained that gamelan Sekaten performance has various uniqueness and differences when compared to other gamelan performances which make gamelan Sekaten performance interesting. Some of the things that make gamelan Sekaten performance unique according to informants are that the performance is more attractive and presents diverse and gending-gending (poems), even tourist informants explained that the gending played gives the impression of a majestic nuance. In addition, gamelan Sekaten performance involves the use of large gamelan musical instruments (larger than the gamelan used in other gamelan performances) so that it produces a loud sound and *gaung*.

The informant of the organizer of gamelan Sekaten performance added that his party collaborated with academics who had a background in Karawitan arts to ensure the quality of the performances presented. In line with this, the tourist informant admitted that he was happy to be able to watch the sekaten gamelan performance because the sekaten gamelan performance could give a "unique" impression and was different from other gamelan performances, which was marked by the alternating presentation of identical gamelan and the availability of souvenir sellers at the performance venue that were in accordance with gamelan Sekaten performance.

Based on the results of observations and interviews, it is known that gamelan Sekaten performance can be categorized as a tourist attraction (event attraction) owned by the city of Surakarta. This is because gamelan Sekaten performance is in accordance with the concept of a tourist attraction according to Suwena & Widyatmaja (2017), namely being dynamic, reflecting movement, being intangible, and continuing as it is whether or not there are tourists. Furthermore, Suwena & Widyatmaja (2017) also mentioned that one example of a tourist attraction is customs, cultural arts performances and traditional ceremonies, which include gamelan Sekaten performance.

Gamelan sekaten can also be classified as a cultural tourism attraction owned by the city of Surakarta. Cultural tourism is defined as a tourism attraction that is developed with a majority based on human works, either in the form of cultural heritage sites (heritage) or cultural values that still exist today (the living culture) in the social life of the community. Suwena & Widyatmaja (2017) further provide examples of cultural tourism attractions such as performing arts, traditional music, traditional ceremonies and so on, where the gamelan sekaten performance is included.

The interview results also showed a positive impression when watching the gamelan sekaten performance. In addition, the informants also added that there were several things to note when watching the gamelan sekaten performance. One thing that is expected to be improved is in terms of security, considering the very crowded visitors watching the gamelan sekaten performance so that it is prone to crime. In fact, the informant who organized the gamelan sekaten performance explained that his party had collaborated with the security forces, in this case the Police to anticipate this. However, because there are too many visitors watching gamelan Sekaten performance, the possibility of criminal acts increases.

In addition, tourist informants also added that the number of seats provided for the audience to watch gamelan Sekaten performance was also considered to be too adequate. Other informants also added that the form of the performance stage could be designed to be more modern and use a better sound system to produce a wider echo so that it can be heard by the wider community.

2. Accessibility

Accessibility is an important aspect because it is related to the entrance or main entrance to a tourist destination that has an important role in tourism activities (Suwena & Widyatmaja, 2017). Furthermore, accessibility is also related to the availability of infrastructure such as airports, terminals, ports, and various other transportation entry routes to get to the destination.

The results of observations and interviews show that the venue of gamelan sekaten performance is relatively easy to reach using private transportation and public vehicles. The location of gamelan Sekaten performance, is located in the city center, at the Great Mosque of the Kasunanan Surakarta Palace, is the main factor in making it easy for tourists to reach the place. On the other hand, there are various choices of intra-city and inter-city transportation modes available from and to the city of Surakarta, ranging from land, sea and air transportation with various choices of classes, facilities and prices.

Furthermore, the informants added that they did not find it difficult at all to find the location of gamelan Sekaten performance venue. One of the things that made it easy for them to find and identify gamelan Sekaten performance venue was the design of the gate which was the sign of entry to the venue. In addition, the echo of the sound of the gamelan playing at gamelan Sekaten performance was a guide for the informants to get to the venue.

Based on the results of the analysis, it can be said that access from and to the city of Surakarta, especially to the venue of gamelan Sekaten performance, is considered quite easy and does not have any problems. This is because the mode of transportation, both intra-city and inter-city, from and to the city of Surakarta. Tourists who want to watch and enjoy gamelan Sekaten performance can easily go to and/or return from gamelan Sekaten performance venue easily, plus the location of the venue is in the center of Surakarta. Moreover, there are gates and other characteristics (such as the echo of the sound of the gamelan playing) that make it easy for tourists to find gamelan Sekaten performance venue.

Suwena & Widyatmaja (2017) explained that accessibility is also related to transferability, which includes the ease of moving or moving from one area to another. The results of the interview showed that all informants complained a little about the excessive number of visitors watching gamelan Sekaten performance. The impact was that the majority of informants, especially tourist informants, had some difficulty in moving because of the crowding.

The next factor complained by several informants that became an obstacle for tourists to mobilize from point a to point b while at the gamelan Sekaten performance venue was the lack of information regarding the direction of the entrance and exit routes of the venue. The impact was that many visitors often took the wrong route either to enter or exit the venue.

Based on the results of the analysis, it was found that accessibility in gamelan Sekaten performance venue was considered poor. One of the factors was the lack of directional paths which often caused visitors to take the wrong route to enter or exit the venue and caused crowds to build up. In addition, another factor based on the results of interviews and observations was the excessive number of spectators of gamelan Sekaten performance so that at several points in the venue the visitors were seen jostling.

On the other hand, the concept of accessibility does not only refer to the ease of accessing facilities and infrastructure to get to a destination. Furthermore, Soekardi (in Aziz, 2021) explained that one aspect of accessibility is access to information. This is identified as the ease of finding information about the attractions and tourist facilities offered.

Based on the results of observations, information related to gamelan Sekaten performance can be found on social media platforms and banners in several crowded locations. This was also agreed by informants who said that they got information related to gamelan Sekaten performance through social media, banners or word of mouth. However, several informants emphasized that it was necessary to increase the dissemination of information related to gamelan Sekaten performance, especially regarding the schedule, location or other explanations. One of them is by using digital media (such as news on television or radio) and collaborating with influencers and related agencies to disseminate information about gamelan Sekaten performance on social media.

Based on the results of the analysis, it is known that information related to the attraction of gamelan Sekaten performance was obtained by informants through various digital and non-digital media. Information from digital media related to the attraction of gamelan Sekaten performance was generally obtained through social media accounts such as Instagram. On the other hand, information obtained through non-digital media was obtained through banners installed in crowded centers or by word of mouth. If examined more deeply, the distribution of information related to gamelan Sekaten performance has indeed been quite even for both the younger generation who usually look for information on social media and the generation who do not use social media. However, there is a gap where several informants, especially tourist informants, feel that the distribution of this information is not adequate and needs to be improved, such as collaborating with radio and television publication media so that the information is more widely distributed to the public both from in and outside the city of Surakarta.

3. Amenities

Amenities in the context of tourism include supporting facilities and supporting tourist attractions (Sunaryo, in Pratiwi, 2023). Specifically, amenities include all kinds of facilities and infrastructure needed by tourists while in a tourist destination, such as accommodation, restaurants, transportation, and so on (Setiawan, 2015). Amenities themselves affect the comfort of tourists while at a tourist destination (Sugiama, in Pratiwi, 2023).

Based on the results of interviews and observations, it is known that in general gamelan Sekaten performance venue is considered quite good because it has been rearranged and rejuvenated by related parties several years ago. The venue also has supporting tourism facilities, such as parking area, seats for

audiences, mosque and toilets. However, the majority of informants complained about the inadequate number of toilets so that it was a bit difficult when they wanted to use the toilet because they had to queue.

In addition, other facilities that were complained about were the limited parking areas (including parking pockets) provided, making it difficult for tourists who came using private vehicles. The lack of seats or chairs for visitors who wanted to watch gamelan Sekaten performance also made tourists uncomfortable, considering the high enthusiasm of visitors to watch gamelan Sekaten performance. On the other hand, informants who were part of gamelan Sekaten performance organizers complained about the uncomfortable costume changing room for gamelan players because it was hot, making them feel hot.

On the other hand, the results of interviews with all informants showed that there were sellers of souvenirs or souvenirs that were typical of gamelan Sekaten performance at the performance venue. Some of the souvenirs sold were pecut, kinang, jenang, salted eggs and so on which were identical to the Sekaten ceremony, more specifically the Sekaten gamelan performance.

As a tourist attraction categorized as a tourist attraction, the organizers of the Sekaten gamelan performance have actually provided supporting tourism facilities that can be used by tourists. There are public facilities such as parking area and toilets. Meanwhile, the supporting tourism facilities provided by the organizers of gamelan sekaten show are benches that can be used by visitors to watch or souvenir sellers. However, based on the results of interviews and observations, the availability of these facilities still needs to be improved in quality and quantity. For example, the availability of parking area and toilets that need to be increased in number.

4. Ancillary Services

In general, ancillary services are often referred to as complements that must be provided by the local government of a tourist destination for both tourists and business actors (Suwena & Widyatmaja, 2017). In addition, ancillary services can also be defined as things that support a tourism activity, such as tourist information centers, tour guide services, travel agents, and so on (Setiawan, 2015).

Based on the results of observations and interviews with informants, it is known that the organizers of gamelan Sekaten performance provide an information center as a source of information for visitors. However, the information provided is only general in nature such as the performance schedule and information about the performance. Meanwhile, the results of the interview also showed that there were no tour guide services provided by the organizers of gamelan Sekaten performance. This can have an impact, considering that not all tourists who watch gamelan Sekaten performance understand the context of the performance. Tour guide services are actually needed at gamelan Sekaten performances so that tourists who watch the performance can understand the context and essence as well as information related to the performance so that the tourism activity is more meaningful and can provide value for visiting tourists.

Based on the results of interviews and observations, the ancillary services aspects provided by the organizers of gamelan Sekaten performance include the availability of a tourist information center that can be an information center for tourists who need it. However, the majority of informants explained that

the information provided by the tourist information center is still considered incomplete, especially those related to the technical, specific and essence of gamelan Sekaten performance. Moreover, there is also no tour guide service that can be used by tourists who want to understand more about gamelan Sekaten performance, especially if the tourists do not have a background in arts and Javanese culture,

Suwena & Widyatmaja (2017) explained that ancillary services are also related to additional services, including physical development (such as highways, railroads, electricity, and others). Based on the results of observations, it is known that the Surakarta city government also supports to increase tourist visits to the city of Surakarta, especially in this case to watch gamelan sekaten performance. This is because the selection of gamelan sekaten performance venue is located in the city center, meaning all kinds of additional services such as adequate road conditions and transportation modes, the availability of adequate electricity sources and so on

CONCLUSION

Gamelan sekaten performance is one of the cultural tourism attractions owned by the city of Surakarta. Gamelan sekaten performance has proven to be able to attract tourists to visit and watch, both tourists from in the city of Surakarta, outside the city of Surakarta and even foreign tourists. This is proven by the high enthusiasm of tourists to watch the performance based on the number of tourists who attended. In terms of accessibility, it is known that in general, Gamelan sekaten performance venue is considered quite easy to access and reach using both private and public vehicles. Based on the analysis results, this convenience cannot be separated from the location of Gamelan sekaten performance venue which is located in the center of Surakarta, at the Great Mosque of the Kasunanan Surakarta Palace so that it is relatively easy to access for both tourists from within and outside the city of Surakarta. The availability of intra-city and inter-city transportation modes from and to Gamelan sekaten performance venue is one of the factors that increases accessibility for tourists.

In terms of amenities, it is known that there are several supporting tourism facilities that can be used by tourists when watching Gamelan sekaten performance attractions. Some of them are the availability of seats for the audience, toilets, souvenir sellers that are typical of the Sekaten ceremony, and parking area. However, based on the analysis results, some of these facilities can be improved, especially in terms of quantity, such as the interview results which showed that there was a lack of toilets and parking areas that could be used by visitors. In addition, it can also improve the quality of the changing rooms for gamelan players because the organizers' informants still considered the room to be less comfortable. In terms of ancillary services, the organizers of Gamelan sekaten show have provided a tourist information center that can be accessed by tourists to find information about the show. However, based on the results of the analysis, it is known that the type of information provided is still general information related to the show schedule. In addition, there are no tour guide services that can help explain the essence and value of Gamelan sekaten show, especially for tourists or spectators who come from outside the city of Surakarta, especially those who do not have knowledge of Javanese culture. These things

can be input for the organizers of Gamelan sekaten show to increase tourist satisfaction in visiting the show.

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