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## Tejo Bagus Sunaryo

Sekolah Tinggi Pariwisata Ambarrukmo (STIPRAM) Yogyakarta

## Irfanda Rizki Harmono Sejati

Universitas Negeri Semarang

## Abstract

Brigade or more known as the Javanese term of the *bregada* in Surakarta Kasunanan Palace has always experienced shifts or even form changing and function in the post-independence period of Indonesia. Even though there has been a shift in form and function, the *Bregada* of the Kasunanan Surakarta palace is still maintaining its existence. This study aims to describe the form and function shifting process of the *bregada* in Kasunanan Surakarta palace, especially the *bregada* of the music corps unitary. The focus discussed in this paper include: (1) Function shifting of the Kasunanan Surakarta Palace music corps, (2) repertoires songs changing that played by the Surakarta Kasunanan Palace music corps from the pre-independence to the Indonesian post-independence period, and (3) performance form changing of the Kasunanan Surakarta Palace music corps. This research data uses a literature review from historical records and ancient manuscripts, as well as in-depth interviews with key informants. Based on the study results, the function shifting of the music corps *bregada* and the songs that were played were visible from the function of war music turning into traditional and cultural activities, especially referring to the function as performing arts and tourism activists, that is the performance of a military music parade for the advancement of tourism in the Solo city, Central Java.

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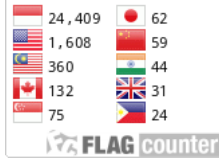
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## Form And Function Shifting Of The Music Corps *Bregada* In Kasunanan Surakarta Palace From Military To Tourism Attraction

Tejo Bagus Sunaryo<sup>1</sup>

Sekolah Tinggi Pariwisata Ambarrukmo (STIPRAM) Yogyakarta  
[tejobagussunaryoKRT@gmail.com](mailto:tejobagussunaryoKRT@gmail.com)

Irfanda Rizki Harmono Sejati<sup>2</sup>

Universitas Negeri Semarang  
[irfandasejati@mail.unnes.ac.id](mailto:irfandasejati@mail.unnes.ac.id)

### Abstract

#### Article Info

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Brigade or more known as the Javanese term of the *bregada* in Surakarta Kasunanan Palace has always experienced shifts or even form changing and function in the post-independence period of Indonesia. Even though there has been a shift in form and function, the *Bregada* of the Kasunanan Surakarta palace is still maintaining its existence. This study aims to describe the form and function shifting process of the *bregada* in Kasunanan Surakarta palace, especially the *bregada* of the music corps unitary. The focus discussed in this paper include: (1) Function shifting of the Kasunanan Surakarta Palace music corps, (2) repertoires songs changing that played by the Surakarta Kasunanan Palace music corps from the pre-independence to the Indonesian post-independence period, and (3) performance form changing of the Kasunanan Surakarta Palace music corps. This study used descriptive qualitative research methods with historical and phenomenological approaches, while the data were taken from a literature review of historical records and ancient manuscripts, as well as in-depth interviews with key informants. Based on the study results, the function shifting of the music corps *bregada* and the songs that were played were visible from the function of war music turning into traditional and cultural activities, especially referring to the function as performing arts and tourism activists, that is the performance of a military music parade for the advancement of tourism in the Solo city, Central Java.

## Introduction

Keraton Surakarta or today has been known as Karaton Kasunanan Surakarta Hadiningrat (KKSH) is one of the cultural heritage sites, in the form of the court with the monarchical government in the past, which not only physical buildings, but includes customs and traditions that are still passed down from generation to generation, also has been maintained until now. Although the Kasunanan Surakarta palace experienced a shift in a system of government functions, from the kingdom which the later merged under the republic of Indonesia, the role of a king known as Sampeyan Dalem Ingkang Sinuhun Kangjeng Susuhunan Paku Buwono (SISKS Paku Buwono, which is now SISKS Paku Buwono XIII) is still recognized and maintained as customary holders or cultural stakeholder. In this case, the king's role, the sentana dalem (king's family and/or relatives), and the abdi dalem (staff and/or palace employees) along with their soldier of the bregada are the entire community supporting the sustainability of the traditions, customs, and culture in the Kasunanan Surakarta palace.

The bregada of the Surakarta palace have an important role from generation to generation, begun from the founding of the Surakarta palace into royal state, difficult times because it was under the pressure of Dutch and Japan colonialism, to the present day, which is 76 years under the republic of Indonesia. When Surakarta was still a royal state, the palace soldiers were a representation of the sovereignty form of a country that had the duties and functions of defense, security, and combat troops in military operations. During the colonial period, the soldiers of the Surakarta palace underwent many changes due to limitations on rights, duties, and functions. Most of them were only have function as guards for the king and his kingdom. But they must always be ready to carry out the king's orders as "subjugated soldiers colonial" to raid certain areas and/or carry out other military operations (Carey, 2016). While in the current era, the existence of palace

soldiers is still maintained even though their duties and functions have undergone very significant changes.

Based on the functions, roles, and duties, the soldiers of the Surakarta palace were divided into several units. These units are known as bregada. Bregada is the meanings: (1) armed forces unit consisting of two, three, or four regiments is part of a division; (2) uniformed units with special tasks. Based on history, the bregada of the Kasunanan Surakarta palace is an armed force unit that has several sub-brigades or regiments, has a uniform as a differentiator in each of these brigades, and has different tasks and functions.

The most significant changes regarding the roles, duties, and functions of the bregada in Kasunanan Surakarta Palace now a day are the loss of the military rights and obligations of each individual member. In other words, they are nothing more than civilians (not armed forces) who do not have authority in their roles and duties as a military defense-security agency. Therefore, the roles, duties, and functions of the bregada are turning into a defense body for traditions, customs, and culture.

The traditional ceremonies include: The task and function of the Bregada at the present is its participation as the guardian of traditional Kasunanan Surakarta palace ceremonies which had previously been carried out from generation to generation. The traditional ceremonies includes: (1) Jumenengan Dalem and Kirab Jumenengan ceremonies or commemoration of the king coronation, (2) the Garebeg Mulud ceremony which is held every birthday of the Prophet Muhammad SAW in the Surakarta palace and in the Surakarta Grand Mosque, (3) the Garebeg Besar ceremony which is held every Eid al-Adha event in the Surakarta palace and in the Surakarta Grand Mosque, (4) the ceremony Garebeg Sawal which is held every 2nd Eid al-Fitr in the Surakarta palace and in the Surakarta Grand Mosque, (5) Labuhan ceremonies on Mount Lawu, Mount Merapi, Parang Kusumo beach, Krendhowahono Forest, which are usually held in the month of



Suro (according to Javanese calendar calculation system).

Moreover, the military activities of the Kasunanan Surakarta Palace bregada in the past, begin from training activities (gladhen keprajuritan), training in art of combat, marching, until the accompanying music were also converted into traditional performing arts activities. In this case, the bregada of the Kasunanan Surakarta palace become the performers of the traditional performing art. Not only in Surakarta, a shift in the function of the bregada also occurred in the Yogyakarta Palace (Pamungkas, 2021). Today, along with the increase in tourism assets carried out by the Tourism Office of the Solo city, Central Java, the bregada troupe of the Surakarta palace is used as one of the assets in the context of developing Solo city tour packages.

Among several types of bregada that owned by the Kasunanan Surakarta Palace, the bregada of the Music Corps is one of the soldier's brigades that occupies the most important role in this moment. It is almost the same with the music corps soldiers generally, that in the past, the bregada of the music corps in Kasunanan Surakarta palace had the duty, role, and function as a team of music players to accompany ceremonies and as an accompaniment of encouragement in war through their songs and music. As the function shifted of the palace, the role of the musical corps was increasingly emphasized, although not as a team of music players to encourage in war anymore.

Unfortunately, the most visible drastic change between the past and the present is the simplification of the musical instruments that used today. The reason is that in addition to the limited cost factor for the procurement of musical instruments, it is also due to the limited ability of each individual member of the music corps. The members of the bregada team as a whole (in this case including the bregada of the music corps) in Kasunanan Surakarta palace is dominated by elderly civilians who almost have no background

in music knowledge, so their musical abilities are very limited.

However, the role of music corps Bregada in Kasunanan Surakarta palace is considered important in this time because they are the main controlling team in the context of events that refer to the cultural performing arts festivals held by Kasunanan Surakarta palace. The sound of the marching band songs that played by the bregada of the music corps is a signal of the audience's attraction to come and watch the performing arts of the Kasunanan Surakarta palace. With this case, the increase in the wealth of tourism assets in the city of Solo in general, and especially in the Surakarta Kasunanan palace can be realized.

Based on the description of the background mentioned, the identification of the problems discussed in this study includes the following: (1) Function shifting of Bregada of the music corps in Kasunanan Surakarta Palace, (2) repertoires songs changing that played by music corps bregada from the pre-independence to the Indonesian post-independence period, and (3) performance form changing of bregada of the music corps in Kasunanan Surakarta Palace. These three things are the focus of the research in this paper.

### **Method**

This study uses descriptive qualitative research methods with historical and phenomenological approaches. Qualitative research is the understanding of the phenomenon about experienced by research subjects such as behavior, perception, motivation, action, etc. in a description in the form of words and language, in a special natural context and by utilizing various methods naturally (Moeleong, 2005). The historical approach is an attempt to investigate past facts and data through proof, interpretation, and also explanation through critical thinking from scientific research procedures. As for the phenomenological approach, it is explained that basically phenomenology studies the structure of consciousness

from perception to action. The characteristic of phenomenology is to describe a person's experience, so researchers must focus more on something that appears and comes out of what is believed to be the truth (Kuswarno, 2009).

As a benchmark for changes and/or shifts in the form of performance, music, and also the function of music corps Bregada in Kasunanan Surakarta Kasunanan, it is necessary to retrace the history of its existence and continuity. Studies both in the form of historical books that have been published and literatures on ancient manuscripts are needed to obtain these data. The books that have been published relating to the history of the life of the Surakarta palace and the continuity of the courtiers of its soldiers (although only in the common, or, there is no specific literature about the bregada of the music corps) include:

The book by Ngadijo (1993) that describes the types of abdi dalem and bregada during the reign of King Paku Buwono II, the weapons and clothes they wore, as well as the addition of the types of soldier's bregada during the reign of King Paku Buwono VI.

The book that wrote by Soeratman (1989:124-161) that implicitly describes the role of the abdi dalem and soldiers of the bregada in the traditional ceremonies of the Surakarta palace in 1830-1939.

The book wrote by Margana (2004:111-288) that analyzes the archives of the Surakarta Sunanate, also includes the roles and duties of the military servants in state traditional ceremonies of the Surakarta palace.

In addition, there are also ancient manuscripts that contain the Surakarta court soldiers, including the manuscript of the Serat Raja Kapakapa (Sastronaryatmo, 1981) and the author's transliteration notes. Furthermore, the authors conducted interviews by involving themselves directly or conducting participant observation techniques (participant observation). Besides, documentation is also carried out for the purpose of collecting the data.

### **Duties And Function Shifting Of Music Corps Bregada Beside The Overall Bregada In The Kasunanan Surakarta Palace Presently**

The main reason of the function shifting of the bregada in Kasunanan Surakarta palace was the social change from the concept of the kingdom (in this case the Surakarta palace) to the form under the republic of Indonesia. According to Soemardjan (1990:336), the shift in cultural values is a social change due to all changes in social institutions in a society, which have affect the social system, including values, attitudes and behavior patterns among groups in society. According to Soekanto (1990:352), social shifts and/or changes are triggered by new discoveries, conflicts, and changes originating from the human environment. The change in the governmental form of the Kasunanan Surakarta palace from a country that has sovereignty (even though under Dutch and Japanese colonialism), which has now only become a cultural heritage (both tangible and intangible) as an asset of the Indonesian nation's cultural heritage, has resulted in a shift in these cultural values to the supporting community groups, including the bregada of the Corps music in Kasunanan Surakarta palace.

The significant thing is the shift in the function of the bregada generally (include corps music) in Kasunanan Surakarta palace. According to Nining Haslinda Zainal (who is also referred to in the military seskoad about the analysis of the roles, functions and duties of the TNI), the definition of function is: (1) a group of activities belonging to the same type based on their nature, implementation, and other considerations; (2) Details of tasks that are similar or closely related to each other to be carried out by a certain employee that each is based on a group of similar activities according to their nature and implementation.

According to Rogers (Enok, M, 2000:134) about the process of social

change is undergoing 3 stages: (1) invention, that is the process of change that is created and developed in society, (2) diffusion, which is the process of a new idea being conveyed through a certain system of social relations, (3) consequence, namely the process that occurs in society as the adoption or rejection of new ideas. Based on a significant shift in the function of the bregada, the three stages of these processes are carried out as an effort to its existent and continuity.

The shift from a military function or as an armed force to a fortress of defense and security which then functions as a bastion of tradition and culture to become a performer of the traditional performing arts in the Kasunanan Surakarta palace is certainly based on the function of performing art in general. There are ten functions of performing art, including: (1) the function of emotional expression, (2) the function of aesthetic appreciation, (3) the function of entertainment, (4) the function of communication, (5) the function of symbolism, (6) functions of physical recreation, (7) functions related to social norms, (8) functions of identity, ratification of social institutions, and religious rites, (9) functions of cultural continuity, and (10) functions of community integration (Elina, 2020:9-12).

Along with function changing of bregada of the corps music beside the other bregadas in Kasunanan Surakarta palace as actors of tourism activists, it is generally known that tourism and cultural arts with various kinds of activities have a symbiotic relationship of mutualism that supports each other. This is also the same as what Bandem (2006) said that the image of any kind art products in addition to attracting the attention of tourists also increase the empowerment of art itself. So in other words, the rapid progress of tourism development can also elevate the dignity and standard of life of artists or art performers and the entire ecosystem contained inside.

As a cultural-based tourism activist, the activities of bregadas (especially bregada of music corps) in the Kasunanan Surakarta Palace are also intended to increase tourism. This is according to the definition of cultural tourism as an activity carried out by people to visit historical places, enjoy the traditions and culture offered in the tourist area, including performing arts, gastronomy, language, art and music, historical sites, religion, clothing, landscape, and festivals (Erna Sadiarti Budiningtyas, RR. & Sirod, n.d.2021:8).

Before discuss about function shifting of bregada of the Music corps in Kasunanan Surakarta palace, repertoires songs changing from the pre-independence to the Indonesian post-independence period, and its performance form changing, it is necessary to describe the soldier bregadas in the Kasunanan Surakarta palace which is currently owned.

There are nine types of bregadas names that still exist in the Kasunanan Surakarta palace in this time, including: the bregada of the Music Corps, the bregada of the Tamtama or Wira Tamtama, the bregada of the Jayeng Astra, the Bregada of the Prawira Anom, the bregada of the Sarageni, the bregada of the Darapati, the bregada of the Jayasura, the bregada of the Baki, and the bregada of the Panyutra. The nine types of the Kasunanan Surakarta palace soldiers underwent a shift and/or a change in their duties and functions. The formulation of the data obtained regarding the function shifting of the bregada in generally is as follows:

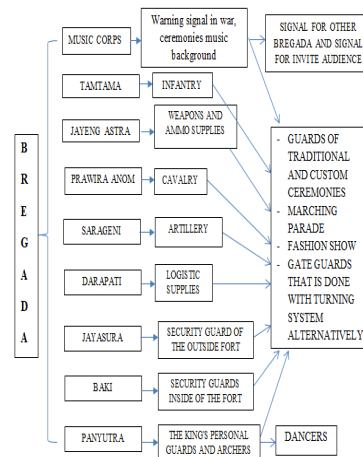


Figure 1. A chart of the function shifting of nine types of the Bregada in Kasunanan Surakarta palace generally at the current era  
(Source: Personal analysis)

Starting from the function of bregada of the music corps, which was originally a unit of marching band music players who played various types of cues for certain ceremonies, and also signals in war to the other soldiers through their musical languages, now shifted the function as a signal to other soldiers to pay their respects in traditional ceremonies, to open the way during carnival or parade activities, and to invite the audience to come over and watch.

Likewise, the other troop bregada such as the bregada of the Tamtama that have function as palace infantry in the past, the bregada of the Jayeng Astra have function as a troop providing supplies and equipment for weapons and ammunition, the bregada of the Prawira Anom have function as cavalry troops, the bregada of the Darapati function as a troop providing logistical supplies, the Jayasura and the Baki as a team of security forces, all shifted their functions as guards for traditional ceremonies, participants in carnival and marching parades, as well as participants in fashion shows that perform their clothes during these carnival and parade events.

In addition, the bregada of the Panyutra, which were originally archer soldiers and the king's personal bodyguard, now switched functions that are basically the same, as guards for traditional ceremonies, participants in carnival and marching parades, and as participants in fashion shows featuring clothing. The main function of the Panyutra at this time is as a dancer. This can be seen at the time of their performance.

In the focus on the bregada of the music corps group, in every traditional ceremony such as the Grebeg ceremonies, the Jumenengan Dalem Carnival, Labuhan-labuhan, which are also

packaged in the form of a cultural attraction festival, the bregada of the music corps group is the performer of performing arts. The marching band music that performed by them was once a sign or warning of war, now it is a marching band music performance as an invitation signal to the audience to come closer and see that the performance of the Kasunanan Surakarta palace troupe's attractions is taking place.

### **The Sifting And Changing On The Repertoires Songs**

Basically, changes and/or shifts in songs at this time are based on the functions of cultural continuity, as well as the function of entertainment (Manurung, 2015). The shift in the duties and functions of bregada of the music corps in the current era has effect in forms changes of the songs that played. Although the author has not yet obtained data on the repertoire of written songs in the past (in the Dutch colonial era), but based on in-depth interviews with expert witnesses, it can be seen that several types of songs repertoire were played by the bregada of the music corps at that time. The songs repertoire can be classified into two things, namely: (1) Songs repertoire that were previously played, but in the present era are never or even forbidden to be played anymore, and (2) songs repertoire from ancient times to the present era now still played.

There are at least two songs repertoires in the past that were always played, or even required to be played in the Dutch colonial era, but in the present era they are never played and even forbidden to be played or sounded. The two repertoires of the song are the Dutch national anthems, "Wien Nederlandsch Bloed" (that played in year 1815-1898) and "Wilhelmus Van Nassauwe" (that played in year 1898-1942). These two songs are forbidden to be played and/or sung anymore during traditional ceremonies in Kasunanan Surakarta palace, because presently, the Surakarta Kasunanan palace is no longer under the

Dutch colonial influence, but is under the auspices Republic of Indonesia.

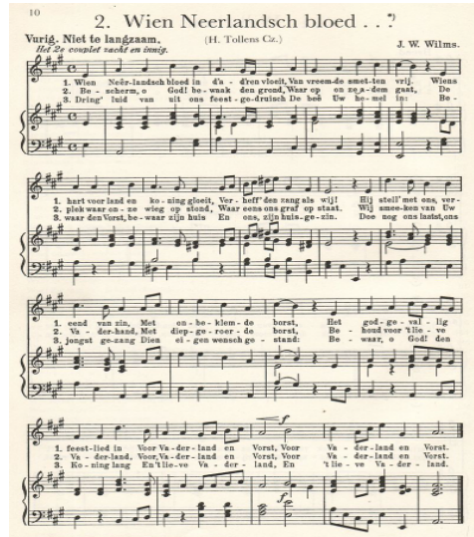


Figure 2. Notation and Lyric “Wien Nederlandsch Bloed”

(Source: [https://en.wikipedia.org/wiki/Wien\\_Ne%C3%AArlands\\_Bloed#/media/File:WienNeerlandsBloed.jpg](https://en.wikipedia.org/wiki/Wien_Ne%C3%AArlands_Bloed#/media/File:WienNeerlandsBloed.jpg) Retrieved February 25, 2022)

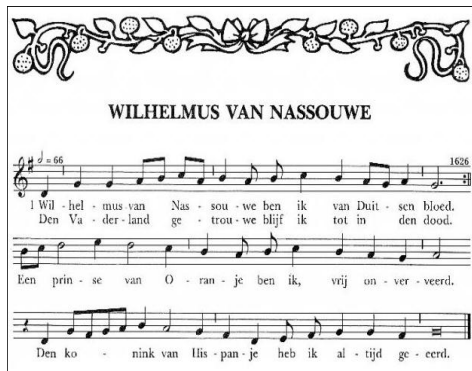


Figure 3. Notation and Lyric “Wilhelmus Van Nassouwe”

(Source: [https://id.wikipedia.org/wiki/Wilhelmus\\_\(lagu\)#/media/Berkas:Wilhelmus\\_bladmuziek.jpg](https://id.wikipedia.org/wiki/Wilhelmus_(lagu)#/media/Berkas:Wilhelmus_bladmuziek.jpg) Retrieved February 25, 2022)

There is even the song "Wilhelmus Van Nassouwe" in the Malay language version or the old Indonesian language version. The notation and lyric of the song are as follows:

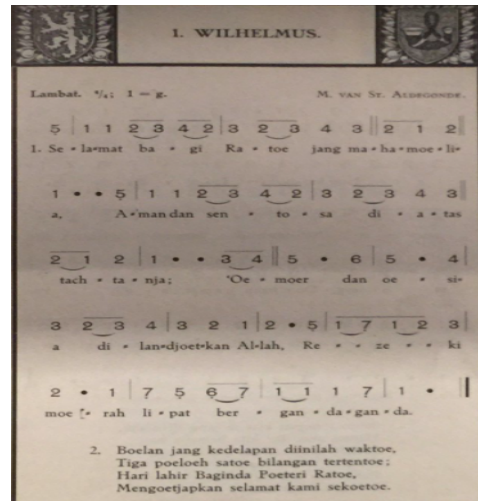


Figure 4. Notation and Lyric “Wilhelmus Van Nassouwe” Indonesian Version. (Source: <https://twitter.com/adriansyahyasin/status/1109359860188098561/photo/1> Retrieved February 25, 2022)

Although the text of the song is using Indonesian language, the content of the text is not a translation of the original song text. However, the contents of the song's text explicitly still glorify the Dutch colonial government by praising Queen Wilhelmina as ruler.

Meanwhile, an example of a song repertoire text that has been played since ancient times until now is a song that entitled "Baris Terik Tempe". At first glance, the melodic and lyrical characters in this song sound funny because they seem like a children's song. However, the text of this song explicitly contains opposition or resistance to the colonialism. It is said that, according to stories that have been passed down from generation to generation, this song comes from the reign of king Sultan Agung (during the Islamic Mataram kingdom). The function of this song at that time was to encourage Mataram soldiers who were sent to war in Batavia. The lyrics of the song are basically fixed, but the melody and musical accompaniment were composed new because to the influence of the Dutch colonial army style. Several sources also explained that during the Dutch colonial era, the lyrics of the song were forbidden to be sung. The song can

just be played a melody only with other music instruments accompaniment by the bregada of the music corps.

The song of the "Baris Terik Tempe" serves as music to accompany the marching steps of all the soldier bregadas of the Kasunanan Surakarta palace. This song is considered essential and mandatory, especially in today's era. Along with the times, the lyrics of this song were sung again as a form of historical commemoration as well as a signal for the marching troops of the Kasunanan Surakarta palace.

Baris Terik Tempe  
Do = C / 8va  
2/4  
ditulis oleh:  
K.R.A. Tejo Bagus S.

Baris te-rik tem-pe lidang udel-e bodang bodong  
di ta le ni & mah ko-bong di bédheng i prung tum-  
puk tum-puk bum-bung i-si me rang ci-lik  
di i puk i-puk bareng ge dke maju pe-rang  
rang ge dke maju pe rang perang nyang Beta-wi du-  
rang me nang du rung ba-li perang nyang Beta-wi du-  
rang me nang du rung ba-li

Figure 5. Notation and Lyric "Baris Terik Tempe" (Source: Personal document)

The song is having character of marching band. Therefore, the song is played and accompanied by musical instruments in the form of flutes, trumpets, cymbals, snare drums, and bass drums.

Besides the song of the "Baris Terik Tempe", there is a melody that remains today and is a legacy of heritage from the past is just melody for respecting only. This melody is usually played by the musical corps as a signal of respect when the king is present in ceremonies, or also to honor something that is

considered sacred. The melody is played by trumpets that accompanied by snare drum and bass drum instruments.

In addition, for the sake of the advancement of tourism in Solo city, especially in Kasunanan Surakarta palace, the addition of a repertoire of new songs is also carrying out by the bregada of the music corps. Another example of a new song is "Mars Bregada K.K.S.H". The lyrics and notation of the song are as follows:

MARS BREGADA PRAJURIT  
K.K.S.H.  
2/4 Do = C /  
Do = 8va  
K.R.A. Tejo Bagus S.

1 3 4 | 5 5 5 7 | i 7 3 4 | 5 7 6  
① BRE-GA PA PRA JU RIT KRA TON SU RA KAR TA HADI  
② TAM TA MA JA JENG AS TRA PRA WI RA ANOM BAKI  
③ SUM PAH PRA SETYA PRA JU-RIT SU RA KARTA JANJI  
1 7 5 | 4 4 3 | 4 5 4 3 | 4 .  
④ SA HANJAP ING NARENDRA PAKU BU WO NO  
⑤ DARA PATI JAYA SU RA SO RO GE-NI  
⑥ NGA BEKTI HANGUKHI BU DA YA BANG-SA  
5 4 3 | 1 1 1 3 | 4 5 1 3 | 4 .  
⑦ SA MAPTA ING GATI SA WEGA ING DIRI  
⑧ BRE GA DA JAYA TAN ANAKA PA NYU TRA  
⑨ NYE PENGTEGUH PANJI KRATON SU RA KARTA  
5 1 7 | 5 5 5 4 | 3 5 4 3 | 1 . 0 ] 3X  
PRA SETYA ME MA JU HA YU NING BAWA NA-  
I KU KA BEK TUNGUL A GUNG NAGA RA-  
A JUR A-JER HAMRIHE JETEP KUN CA RA-  
5 3 4 | 3 4 5 3 4 | 5 5 3 4 | 3 4 5 | 4 3 )  
ME - MU JI MARANG HYMANON JAYA JAYA LAH WIJAYANTI

Figure 6. Notation and Lyric "Mars Bregada K.K.S.H" (Source: Personal document)

The content of the lyric in the song indirectly introduces to the audience (in this case, including tourists) the richness of the Kasunanan Surakarta palace customs, especially the types of soldier bregadas.

### Changes In Appearance And Performance Of Bregada On The Music Corps

The shift in the duties and functions of soldier bregadas generally in Kasunanan Surakarta royal palace also affected the changes in the appearance and performance of the bregada of the music corps. But, as has been discussed in

the previous chapter in this paper, changes in the appearance and performance of bregada of the music corps are caused by simplifications, both in reducing the number of members, clothing, and in the musical instruments that used. Regarding to the reduction of the musical instruments that used, it is caused by limited costs in the context of its procurement, as well as the limitations of the music corps members in their musical ability.

Based on the data that obtained by author, it can be seen that there are differences between the ancient bregada of the music corps (under the reign of King Paku Buwono X in the Dutch colonial era) and today. The most visible data objects are in the form of images as follows:



Figure 7. The Bregada of the music corps in the Dutch colonial era under the reign of king Paku Buwono X (Source: personal document)

The image document at least provides an overview of the music instruments being played at that time, besides also the clothes that worn by the music corps team.

There were metal wind instruments that played at that time including oboe, clarinet, flute, trumpet, baritone, mellophone, trombone, tuba, and horn instruments. In addition, there are percussion instruments that are belira instruments, snare drums, and bass drums.



Figure 8. The ancient Bregada of the music corps play tuba instruments and snare drum. (Source: personal document)

In those days also, basically each unit of the bregada had a small team of musicians, who played two snare drums, two flutes and one trumpet. In other words, there are small musical groups that serve as accompaniment in each unit of the bregada at that time, beside there is a special unit of bregada of the music corps that independent (not belongs to the other bregada).



Figure 9. Small musicians team in the bregada of the Tamtama (Source: personal document)

Now, everything is simplified. Each bregada does not have a small musicians group anymore. All depend on the special unit bregada of the music corps. In this recent day, music corps bregada is numbering 15 peoples. The musical instruments are also being

simplified. The music instruments that used in this era include two trumpets, four snare drums, two bass drums, two cymbals, and five flutes.



Figure 10. Author with the team music corps bregada in the event of King's anniversary 2020  
(Source: personal document)

The clothes that wear by them also look different from the clothes of the music corps in ancient times (in the Dutch colonial era). The clothes they wore in this time are the same as the uniforms that worn by the bregada of the Tamtama. So, at first glance, there is no difference in the uniforms worn by the music corps bregada and the bregada of the Tamtama.

In the every event, whether it is a cultural tradition festival event that held by the Kasunanan Surakarta palace or a tourism festival event that held by the regional government of Solo city, the bregada of the music corps band always occupies the leading position to start. After that, they are followed by another line of bregadas. The strength of the marching band sound that is played by them can at least pave the way for parade lines in festivals, raise the spirit of the other bregada teams (which incidentally are mostly elderly) to be strong in participating in the festival or parade, and the most important thing is to attract attention audience or tourists to come and enjoy the event.

## CONCLUSION

At first glance, based on the history that has been studied, the existence and continuity of the Kasunanan Surakarta palace soldiers often experience changes in their duties, functions, and formations. The main cause of the shift and/or change in tasks, functions, and formations is the change in governance from a royal system to a part region under the Republic of Indonesia. This also had an effect on changes in the duties, function, and formation of bregada of the music corps in Kasunanan Surakarta palace.

As a result of changes in the function and formation of the musical corps, the repertoire of songs, appearance, and their performances has also changed. As a form of changing the repertoire of songs, there are some songs that have been omitted or are no longer played, but some are still played for generations. Besides that, there is also an additional new song in the context of introducing cultural education of the Kasunanan Surakarta palace for the advancement of tourism in the Solo city. Meanwhile, form changes of appearance and its performance are represented in the form of uniforms changes that worn and the simplification of the musical instruments played by them.

For the further research, it is necessary to study deeply about the aspects of the performance that performed by the bregada of the music corps in each event and the musical application in these events. This needs to be done for the advancement of art, culture and tourism, which prioritizes characteristics or identity. It is also necessary to pay serious attention to sustainability, including the welfare of life and the regeneration of the Kasunanan Surakarta palace bregada in general and the music corps team in particular because most of them are elderly and lack the interest of the younger generation as successors.

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