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RONJENGAN MUSIC IN KREJENGAN VILLAGE, KREJENGAN DISTRICT, PROBOLINGGO REGENCY (STUDY OF FORM AND FUNCTION)

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Abstracts: This research aims to describe the form and function of Ronjengan music in Krejengan Village, Krejengan District, Probolinggo Regency. where the focus of this research is Ronjengan Music. The approach taken in this research is a qualitative approach. The data collection technique uses video recordings of Ronjengan music performances by the Krejengan Village Community, as well as interviews and documentation. Data analysis uses stages of reduction, data presentation, drawing conclusions. The validity of the data is carried out by triangulating sources, methods and theories. The research results show that Ronjengan music has its own unique form and structure with beat patterns that are structured and varied for each player. described in the form of Ronjengan musical scores, there are 2 variations that differentiate the dynamics and rhythm. Apart from that, there has been a change in the function of Ronjengan, which was previously used for rice harvesting, and is now used as a means of celebration or ceremonial events held by the people of Krejengan Village.

Keywords: *musical form, function, Ronjengan*

1. INTRODUCTION

Traditional music comes from the words music and traditional. Where the definition quoted from the Indonesian National Exyclopedia (1990:413) states that the word music comes from the name of the Greek mythological god Mousa who leads the arts and sciences, while the word traditional can also be interpreted as a type of music that is born and develops from a particular regional culture and is inherited by tradition. down and down. Traditional music is also original music from a region that grows due to the influence of customs, beliefs and religion so that regional music has its own characteristics that differentiate one region from another. Traditional Indonesian music which originates locally and has been passed down from generation to generation is a reflection of the warm hospitality of the Indonesian people.

One of the traditional arts in Krejengan Village, Krejengan District, Probolinggo Regency is *Ronjengan* or some call it *Ronjengan Agoyang* because of the way it is played while shaking the pestle. *Ronjengan* is a traditional art form of music. In Madurese it is called *Ronjengan* while in Javanese it is called mortar. *Ronjengan* is a rice pounder used by the people of Krejengan village to pound rice to make food.

The origin of the name *Ronjengan* was the idea of the late Krombol or what could be called Supinto Prasuki, he served as head



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of the arts and culture section of the Probolinggo Regency Education and Culture office. And also assisted by Mr. Tripeni as the composer of the song *Ronjengan Agoyang Ronjengan* is percussion music. Percussion is any object that can produce sound by hitting, rubbing, shaking and shaking, whether with tools or not. *Ronjengan* is played by hitting or pounding it to produce distinctive sounds. These sounds are like a rhythmic "*Kothek-an*".

Basically, this music is not only played in Krejengan Village, but in Sumberktimoho Village, Pabean Village, this music is also played. There is no definite information about when *Ronjengan* was born. However, several sources in Krejengan Village inform us that this art is a legacy passed down from generation to generation and has been preserved from generation to generation. Nurul Huda, Head of Krejengan Village, explained that "actually I don't know for sure who the creator is and where this music was first created." The village head cares about traditional arts and wants to revive long-lost music. Therefore, Krejengan Village is better known as the area where *Ronjengan* music originates (Nurul Huda, interview 1 July 2021). This was stated by Kayam (1981:60) that "traditional art in general cannot be known exactly when and who created it. This is because traditional art or folk art is not the result of individual creativity, but is created anonymously with the creativity of people. people who support it." In ancient times the *Ronjengan* musical instrument was used by village women to pound rice, but as time went by there were many new innovations such as slip machines or rice grinders so that the *Ronjengan* changed its function to become a *Ronjengan* musical instrument. Uniquely, *Ronjengan* music is played by village women who are approximately 70 years old. Where he is still enthusiastic about entertaining the villagers. Played by 6 to 8 people, even a maximum of 12 people in 1 *Ronjengan* without any other accompanying music. However, over time, *Ronjengan* music has been repackaged to be more creative and innovative by adding group vocals or *sinden* singing or *sholawatan* and dancing. It is said that during the colonial period, *Ronjengan* music functioned as a means of communication between residents. When this music sounded, it was a sign that the invaders were coming, so that local residents could prepare to face the invaders.

In this modern era, *Ronjengan* music functions more as entertainment, usually played during village celebrations or the residents of Krejengan Village call it *Kadisah*. The presentation of *Ronjengan* music at this activity was influenced by the first *Ronjengan* festival in 2005 at Bentar Beach, Probolinggo, which was hosted by Mr. Krombol. Even though *Ronjengan*'s broadcasts went on hiatus, this music is still known to the public today. The reason is that the preservation of *Ronjengan* music is continued by the Head of Krejengan Village, Nurul Huda, through the *Ronjengan* music festival. The Krejengan Village Head held a *Ronjengan* music festival to introduce village culture to the people of Probolinggo Regency, including the local young generation. This festival was attended by 16 RTs located in 3 hamlets in Krejengan and those who took part were mostly mothers in unique and interesting costumes. The festival is live, the Probolinggo Arts Council is also present to enliven the festival. With this festival, it is hoped that *Ronjengan* music will become more widely known among the people of Probolinggo Regency, especially Krejengan Village. Due to the great interest in *Ronjengan*

music, experts are studying the history, composition and function of the genre further. Currently there seems to be no academic writing about *Ronjengan* Music. Nevertheless, a number of works do touch on relevant parts of this Musical heritage. Arka Kusumaningrum's research (2010), for example, is entitled "Traditional Art Preservation Efforts in Karanganyar Regency: The Kothehan Lesung Festival as a Case Example".

The Kothehan Lesung Festival is a phenomenon that is studied in depth in this research as a strategy for preserving traditional arts. This book provides an overview of the existence of mortar kothehan in Karanganyar Regency, both during and outside of celebrations. The main emphasis of Kusumaningrum's work is the preservation and organization of festivals in the Karanganyar Regency area, but still touches on musical aspects such as mortar. Meanwhile, the aim of this research is to find out *Ronjengan* music in the Probolinggo area with a focus on its structure and function. This research attempts to answer this knowledge gap by providing an in-depth analysis of *Ronjengan* music, its characteristics, and the social function it plays in the area. Amanda (2022) in her article entitled "Research on Thungka Musical Performances in an Ethnomusicological Review" discusses the Thungka musical instrument in ethnomusicological research which consists of its musical, instrumental and socio-cultural functions in the Bawean Gresik community. One of the similarities between Amanda's research and this research is discussing the thungka musical instrument which consists of the alu and *Ronjengan*. However, this research has a broader study because this music research uses Ethnomusicology theory, while this research only discusses the form and function of *Ronjengan* music.

Probolinggo art research that can be used as a reference is the development of *pandalungan* art, Probolinggo, East Java in 1984-2018 written by Dini Eka et al (2019). In Dini's research, one of them mentioned the art in Probolinggo, namely *Ronjengan*, as the music in Probolinggo. However, Dini did not specifically discuss the musicality of *Ronjengan* music. Dini's writing can be used to see that music as a *pandalungan* art in Probolinggo still exists or is known to the public.

Angga (2018) explored the musical aspects of Tobah Dayak Sekubang music in Bernayau Village, Sintang Regency, West Kalimantan. The research results show that Tobah music has a regular pattern with small units or figures that have several rhythms and sounds. Throughout the Tobah Music performance, these small components remain present. The roots and rhythmic complexity of Tobah Music are explained further in this thesis. This research is very appropriate to the percussion genre, one part of which is Tobah music. So, academics can use Angga's work as a reference by looking for similarities between Angga's work and their own work, especially in analyzing musical form.

Based on relevant previous research, no one has written or researched *Ronjengan* music in terms of its form and function, so it is interesting to research. The formulation of the problem in this research is 1) What is the form of *Ronjengan* music? 2) What is the function of *Ronjengan* music for the people of Krejengan Village? The aim of this research is to describe the form and function of *Ronjengan* music. It is hoped that the benefits of research for the world of ethnomusicology will be to add to written documentation regarding research on the form and function of *Ronjengan* music. For the people of Krejengan

District, we hope that the results of this research can create a sense of pride in their regional arts. For readers, we hope that this research can be used as a complete source of information about *Ronjengan* music.

2. METHOD

This research uses a qualitative approach. According to Sugiono (2017:9), Qualitative Research is examining the condition of scientific objects. Where the researcher is the key instrument. Research using a qualitative approach was chosen because the researcher wanted to describe the form and function of *Ronjengan* music in Krejengan Village, Krejengan District, Probolinggo Regency.

Nurul Huda as the Head of Krejengan Village, and Edi Kisworo as the Probolinggo Regency Arts Council are the topics of this *Ronjengan* music research. Krejengan Village in Krejengan Village, Krejengan District, Probolinggo Regency is the topic of *Ronjengan* music research. Krejengan Village was the research location. Two basic categories of sources are used to collect primary and secondary data. Interviews with Nurul Huda and Edi Kisworo as well as *Ronjengan* music performances in Krejengan Village are the main sources of information. Photos, books, journals and research related to percussion music are examples of secondary data sources. This additional material enhances the research results.

Interviews, observations, analysis, documents and literature studies are part of the data collection process. Structured, semi-structured and unstructured interviews can all be conducted, as stated by Sugiono (2016:15). Observation methods can range from unstructured observation to overt and covert observation as well as participant observation. Researchers in *Ronjengan* Music research use structured interviews, where the researcher has decided what the research emphasis will be and developed questions to ask participants. Participants were actively involved in the *Ronjengan* music performance process in Krejengan village as part of the participatory observation method so that detailed and reliable data could be obtained. trusted. The researchers used both overt and covert surveillance techniques, being completely transparent with the subjects about what they were doing at all times.

This research uses a triangulation approach to ensure the validity of the data. Triangulation as explained by Lexy J. Moleong (2012:330) is a way to guarantee the authenticity of data by comparing it with various sources or methodologies. The use of different sources, methodologies, researchers and ideas are four forms of triangulation described by Denzin (in Lexy J. Moleong, 2012: 330). By using various data collection methods and cross-referencing information from various sources, this research uses triangulation to validate the data. Research results become more credible and reliable by using triangulation of sources and methods.

In qualitative research triangulation with sources refers to the examination and cross-verification of data collected from various sources and methodologies over time (Patton, as quoted in Lexy J. Moleong 2012: 330). In addition, Patton explains two ways of using the triangulation method: (1) determining the level of confidence in a research result based on several data collection approaches, and (2) using the same procedure to determine the level of confidence from different data sources. Researchers verify the truth of the information obtained by triangulating with sources, namely reviewing interview results from various informants or sources. In addition, researchers re-

examined the data using several data validation methods including interviews, observation and documentation to ensure the accuracy of their conclusions.

Here the researcher sought information from a source named Nurul Huda as Head of Krejengan Village on July 2 2021. Apart from that, to be more robust the researcher also conducted an interview with Edi Kisworo as Chair of the Probolinggo Arts Council. The interview was conducted on June 2 2022. Apart from that, the researcher also made observations. Observations were made by visiting the Ronjengan musical instrument in one of the village office rooms. Researchers documented that this tool had not been used for a long time because there were rarely events playing Ronjengan music in the village. Apart from that, researchers also obtained information from photos and videos held by Krejengan Village residents.

3. RESULTS AND DISCUSSION

Ronjengan is a traditional art in the form of music in the form of a rice pounder made of wood in the shape of a small boat. Used to process paddy or grain into rice or food ingredients by pounding it using a pestle like a large and long wooden stick.

Ronjengan is made from teak or jackfruit and is 2.5 meters long and has a hole in the middle for pounding rice. The depth measures 40cm. *Ronjengan* is a musical instrument which is a percussion instrument. According to Banoe (2003), percussion is a variety of musical instruments that are sounded by hitting, shaking or hitting each other. *Ronjengan* is played by hitting or drumming simultaneously but with different and varied beating patterns so as to produce distinctive sounds, these sounds are like a rhythmic *kothehan*.



Figure 1. Ronjengan tool

The beginning of the *Ronjengan* was not as a musical instrument but as a rice pounder. In ancient times, when harvesting rice, female farmers would play their pestles on the side of the *Ronjengan* to make a sound. Because the weight of each pestle is different, the sound produced is also different. The *Ronjengan*, which is used for playing while pounding rice, can accommodate four pairs of pounders, and can be adjusted to the size of the *Ronjengan* itself. The sound of the pestle being *epakothek* (hit) on *Ronjengan*'s side made sounds that soothed their tiredness. When playing the *alu* you can produce varied and harmonious sounds. Over time, *Ronjengan* was referred to as a traditional musical instrument (percussion).

The *Ronjengan* music performers consist of women aged approximately 70 years, namely those who are physically strong enough. It can even be done by women who are less than 20 years old, but are still less skilled and not fluent in playing it, because generally they teach (still learn). Therefore, young women must be able to educate, develop, assess and correct young women's games so that the sound of the *Ronjengan* rhythm becomes harmonious.

One group of players in each *Ronjengan* consists of approximately six to twelve women. They have certain duties so they also remain in certain positions. Men do not have expertise in *Ronjengan* because *Ronjengan* developed from the work of pounding rice. The task of pounding rice was women. The men only help remove and carry the *Ronjengan* out of the storage area when it is about to be played. There is no special storage area provided, but generally the *Ronjengan* is placed at the side of the house to protect it from the hot sun, rainwater, and away from termites, the *Ronjengan* musical instrument. If you are old, you need to take care of it more carefully.

When playing *Ronjengan* there is no accompanying music or singing. This game is spontaneous. Once you hear the repeated "dung-dung" sound, it can be understood that the sound produced by striking the pestle on the *Ronjengan* is an invitation to play *Ronjengan* music. However, as the era progressed, *Ronjengan* was played with various other musical instruments such as group vocal songs, *sinden*, *sholawatan*, then there was *gamelan*, gongs and other traditional music. And there is also dancing which adds to the beauty of the *Ronjengan* music game.

3.1 *Ronjengan* Music Form

According to Soeharto (1992: 86), music is the embodiment of thoughts that can be heard through various components, including melody, rhythm, harmony and ideas in the formation of music as a whole. Musical elements and structures have an important role and a strong connection between one another. The elements of music are: 1) Rhythm is a series of movements which are elements in music (Jamalus, 1988: 7), rhythm in music is formed by sound and silence, with varying lengths of time or short periods forming a rhythm pattern. 2) Harmonia or tone combination is a combination of two or more tones that differ in pitch and sound simultaneously. The basic chord combination is the *Trinada* (Jamalus, 1988:30).

Ronjengan music is traditional music in a contemporary form. Contemporary music is music that is relevant to current developments. *Ronjengan* music can be considered traditional music in contemporary form because this music not only inherits distinctive traditional values, but also undergoes evolution or adaptation to remain relevant to current developments. The term "contemporary music" refers not only to music created today, but also to music that is rooted in tradition but has an interpretation or expression that follows the current context. In the context of *Ronjengan*, although the instruments and musical patterns may come from certain traditional cultural heritage, the use, adaptation, or new interpretation in musical works involving *Ronjengan* can make them relevant to today's times. For example, using *Ronjengan* in the context of modern cultural events, combining it with other contemporary musical instruments or musical genres, or creating new compositions that combine traditional elements with modern elements. Thus, *Ronjengan* music as traditional

This type of musical theme is free and not limited by other musical rules, explained using notation. Ronjengan music has a unique form or structure. In general, the form of *Ronjengan* music can be explained from the Intro (Open) section at the beginning. Buka is usually played by one or several players with a simple rhythm pattern to provide cues and introduce basic rhythm. The second is the Main Part. After the opening, all the *Ronjengan* players played the main roles. In this section the rhythm pattern becomes more complex and dynamic. There is cooperation between players to play rhythmic patterns that complement each other (polyrhythmic). Next there are Variations and Improvisations. In developing the main part, *Ronjengan* players often carry out rhythmic variations and spontaneous improvisations. This brings dynamism and spontaneity to the performance. Next there is a transition section where the rhythm becomes faster or changes to prepare for the next section. Repetition of Main Part After variations or transitions, it is customary to return to the main part with more intense and dynamic rhythm playing. Furthermore, towards the end there is a rhythmic pattern that slows down and decreases in intensity to then end slowly or suddenly.

Ronjengan Variasi 1

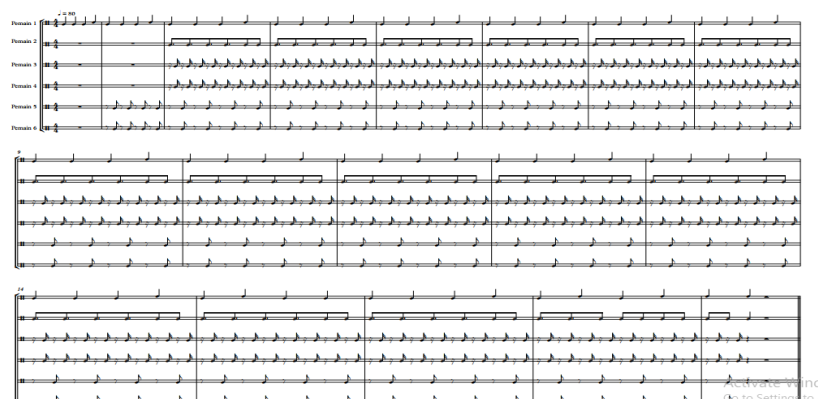


Figure 3. Ronjengan music score variation 1

In the *Ronjengan* game in Krejengan Village, Krejengan District, Probolinggo Regency, there are two variations of the game. In variation 1 there is an opening or intro section in bar 1 which is played by player 1, then continued by players 5 and 6 in bar 2, in bars 3 to 15 the song is played by all players. In bars 3 to 15 there is the main theme of the song. In this *Ronjengan* music game there are no provisions on the duration or how long the *Ronjengan* music is played because it is free, but in this game the maximum duration of the game is 2 minutes with 2 variations of music. In this 1st variation game, repetition is carried out 15 times. In the 3 bars before the song ends, player 1 plays a certain rhythm as in bar 15 as a sign of the end of this musical game.

Ronjengan Variasi 2

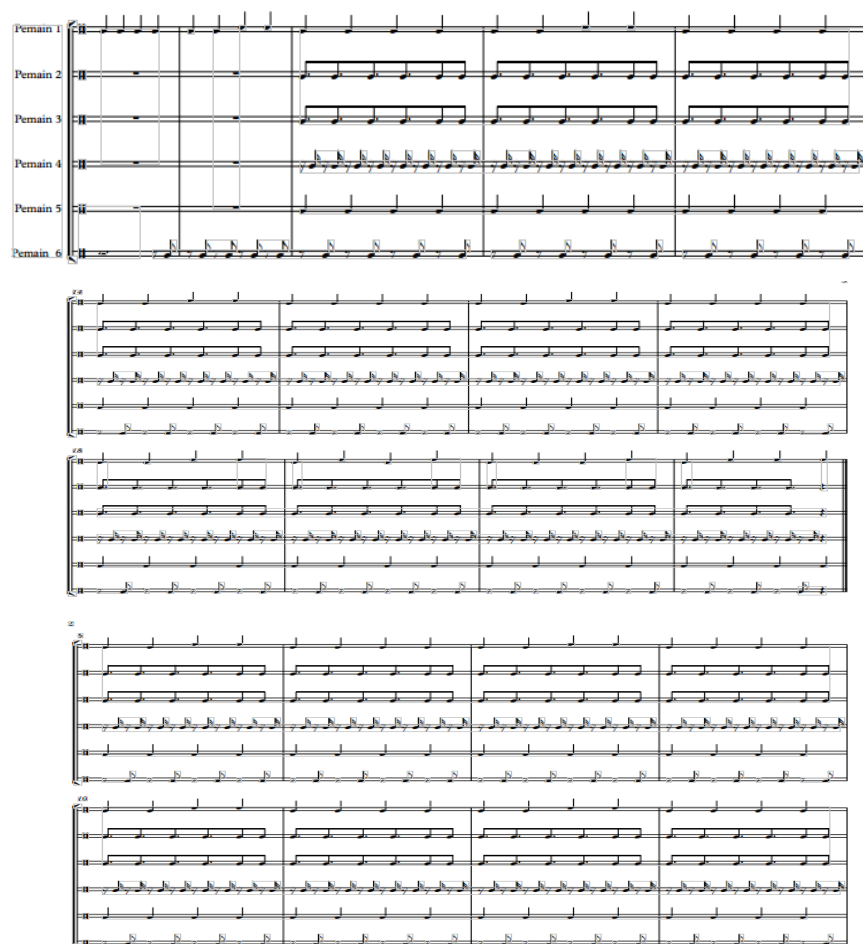


Figure 4. Ronjengan music score variation 2

In variation 2, the opening or intro in bar 1 is played by player 1. Then in bar 1 and beat 4, player 6 starts to enter. In the 3rd bar of the song, all the players play together. In bars 3 to 18 there is the main theme of the song, for the duration as in variation 1 there is no standard duration, but in the video for variation 2 the duration is 1 minute and is repeated 15 times. In bar 19, player 1 plays a certain rhythm as in bar 18 as a sign of the end of this musical game.

3.2 Ronjengan music function

The function of *Ronjengan* music is as a means of entertainment. In ancient times *Ronjengan* was used to pound rice by the people of Krejengan Village. Apart from that, this music is played during the full moon harvest season, and is also used as a sign when invaders are coming, so *Ronjengan* is hit using a barrel or pestle (pounder) until it makes a sound. In increasingly modern developments, *Ronjengan* has changed its function, namely as a performance. *Ronjengan* music is no longer played every harvest season and also as a sign of the arrival of invaders as in the past, but is used as a means of entertainment played at village celebrations or what local people call Kadisah, arts and culture festivals, people's parties. Stage for entertainment and bridal ceremonies. .

Ronjengan music in Krejengan Village has changed its function. There are internal and external factors. Internal factors are caused by changes in the mindset of musicians, village officials and youth organizations towards *Ronjengan*. In this case, *Ronjengan* is used as a performance to preserve agricultural culture. External factors are caused by social and economic factors so that *Ronjengan* is used for cultural village events, as a media for promotion and empowerment of the Krejengan Village community.

Ronjengan music performances have two types of presentation, namely presentation in the form of indoor and outdoor performances. Presentations in the form of indoor performances are usually held during folk festival ceremonies, namely the rice harvest ceremony. Then the presentation takes the form of outdoor performances at several arts entertainment events such as arts and culture festivals, people's entertainment parties, commemoration of the Independence Day of the Republic of Indonesia and so on. Its function is to bind the solidarity of community groups. The emergence of a sense of togetherness in playing *Ronjengan* music is one of the elements that can give birth to a musical performance that can sound beautiful and harmonious.

In this case, it proves that when playing the song there is unity and harmony between the players. This closeness and harmony is established due to frequent practice and meeting with each other in various activities such as mutual cooperation activities in pounding rice and various artistic events related to the traditional art performance of *Ronjengan* Music. Lastly, as a productivity stimulant. Basically, this musical instrument is just a tool for pounding rice. However, as time goes by, the unique sound or sound produced by the traditional *Ronjengan* musical instrument makes it a musical instrument that can be used to increase the thinking productivity of the people of Probolinggo. Processing the sounds or sounds contained in an object can produce a series of harmonious sounds and noises, and is one of the thoughts or ideas of the people of Probolinggo that has high value. Through the traditional musical instrument *Ronjengan*, the productivity of Probolinggo people's thinking can be seen in processing and creating several song titles. This proves that there are differences in drum patterns or motifs played between one song and another when playing the traditional *Ronjengan* musical instrument.

4. CONCLUSION

From the description that has been given, it can be concluded that *Ronjengan* music has its own unique form and structure with beat

patterns that are arranged in a structured manner and vary for each player. described in the form of Ronjengan musical scores, there are 2 variations that differentiate the dynamics and rhythm. Ronjengan music is also accompanied by group vocals or sinden singing or sholawatan as well as traditional dances to add to the beauty of the performance. Apart from that, there has been a change in function during the colonial period. Ronjengan music functioned as a means of communication between residents. When this music was played, it was a sign that the invaders would come. In this modern era, Ronjengan music functions more as a performance or means of entertainment, usually played at village celebrations (kadisah), weddings and other events.

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