

Conference Paper

Gedogan Music As Estetic Tradition of Farmer People in the Village of Kemiren

Harpang Yudha Karyawanto¹, Moh Sarjoko¹, and Kelik Desta Rahmanto²

¹Universitas Negeri Surabaya, Surabaya

²Universitas Negeri Malang, Malang

Abstract

Gedogan music is a tradition of peasant society created by ancestors earlier. This study examines the problem of the aesthetic form of society and the meaning of art. The object of this study is gedogan music from kemiren village, glagah district, banyuwangi regency, east java, indonesia. This study aims to: (1) study the form of aesthetic tradition of gedogan music, (2) to study the meaning of gedogan music. The research approach used is qualitative approach with ethnomusikologis method. Research on gedogan music with ethnomusicology approach is reviewed in textual and contextual. Textual elements will describe the issues of musical aspects (musical), while the contextual elements will describe the tradition of the community as a supporter of the arts. The results of research on art form include several aspects, namely: (a) its presentation form which is divided into two elements, including musical and literary elements, (b) presentation tools, including: place, time, performer and costume used, and the meaning of gedogan music includes: (a) song poetry, (b) moral message to society, (b) symbols and meaning of gedogan musical clothing.

Corresponding Author:

Harpang Yudha Karyawanto
 harpangkaryawanto@unesa.ac.id

Received: 23 January 2019

Accepted: 26 February 2019

Published: 17 March 2019

Publishing services provided by
Knowledge E

© Harpang Yudha Karyawanto et al. This article is distributed under the terms of the [Creative Commons Attribution License](#), which permits unrestricted use and redistribution provided that the original author and source are credited.

Selection and Peer-review under the responsibility of the International Seminar on Language, Education, and Culture Conference Committee.

Gedogan music is a tradition of peasant society created by ancestors earlier. This study examines the problem of the aesthetic form of society and the meaning of art. The object of this study is gedogan music from Kemiren village, Glagah district, Banyuwangi regency, East Java, Indonesia. This study aims to: (1) study the form of aesthetic tradition of gedogan music, (2) to study the meaning of gedogan music. The research approach used is qualitative approach with ethnomusicological method. Research on gedogan music with ethnomusicology approach is reviewed in textual and contextual. Textual elements describe the issues of musical aspects (musical), while the contextual elements describe the tradition of the community as a supporter of the arts. The results of research on art form include several aspects, namely: (a) its presentation form which is divided into two elements, including musical and literary elements, (b) presentation tools, including: place, time, performer and costume used, and the meaning of gedogan music including: (a) song poetry, (b) moral message to society, (b) symbols and meaning of gedogan musical clothing.

1. Introduction

Keywords: Gedogan music, tradition Kemiren, ethnomusicology

Banyuwangi district is part of East Java Province which has a village that has a traditional musical arts. The village is the village kemiren precisely in Glagah district. Geographically, this area is a lowland area, with an area of 177,052 hectares. Kemiren village is

 **OPEN ACCESS**

limited to the north of Jambesari village, south of the village of Bysari, west of the village of Tamansuruh and east of Banjarsari village. Geographical situation located in a low area with an altitude of 144 m above sea level, is very potential for agriculture, because the soil around the village of fertile Kemiren. Types of occupations of Kemiren villagers are farmers.

Starting from the work of the population as a farmer, then emerged a traditional musical arts typical of Kemiren village is Gedogan music. This art is a tradition that was originally used for entertainment after finishing pounding rice at a celebration event. They rolled the rice pounding equipment, such as: *alu*, *lesung* and *lumping*, making a good sound to be heard. They sing while beating the simple tool. This tradition is usually played by an aging woman, who has the power and loves this distinctive art. This tradition is usually played when there are certain events, but does not close the possibility of this tradition is played when someone asks to get this entertainment.

The linkage between performing arts and ceremonies will be seen in the art function in the ceremony. Edi Sedyawati muster the function of performing arts in ethnic environment in Indonesia as follows: Caller power magic (*gaip*); picking up spirits to attend the shrine, summoning good spirits to cast out evil spirits, warning the ancestors by imitating their virtue and alertness, supplementing the ceremony with regard to the warnings of one's level of life, the occasions of the ceremonies in relation to certain moments in the cycle of time, the manifestation of the impulse to express beauty alone (Sedyawati 1981: 53). Soedarsono broadly classified the function of performing arts into three primary functions: (1) as a means of ritual, (2) as personal entertainment, (3) as aesthetic presentation (Soedarsono, 1986: 57), while as a secondary function no longer leads (2) as a generator of national solidarity, (3) as a media of government propaganda, and so on (Soedarsono 1986: 172).

In ritual ceremonies the function of performing arts is seen as a medium of either symbolic or not, to achieve the purpose and purpose of the ceremony. For example, as a life cycle from birth to death, as a fertility ritual, expel an outbreak of disease, protect people from various threats of danger, refuse to *balak*, rain down, and cure diseases (Soedarsono, 1986: 172). Even the performing arts, especially dance and music, often functioned as the bearers of the magical powers that are expected to be present (Sedyawati, 1981: 52). The ritual form that involves the performing arts is greatly influenced by the various beliefs held by various ethnicities. Starting from the original beliefs such as animism to the religions that come from outside such as Hinduism, Buddhism, Christianity, and Islam as well as the merging of religions that come with original beliefs.

Banyuwangi Regency has natural contours covered by mountains, valleys, headlands, and bays. Using indigenous peoples cultivate cultivation patterns, plant cultivation of crops, plant intercropping systems. The land of their own rice fields is called sanggan rice field, the land of rice fields that cultivated by others is called yasan land. Profit sharing system between landowner farmers and tenants using *maro* or *mertelu* system. In everyday life Banyuwangi residents or communities have a variety of traditions in carrying out local ceremonies that need to be preserved. The traditional ceremonies of the area include: *Kebo-keboan* traditional ceremonies, traditional ceremonies of *Pethik laut*, traditional ceremonies of *Seblang*, traditional ceremonies of Tiban, village traditional ceremonies, full moon ceremonies, etc. There are many traditional ceremonies in Banyuwangi district.

Ritual ceremonial forms are often found Banyuwangi, among the ceremonies, one of which is the ceremony of the Full Moon in Kemiren village kec. Glagah district of Banyuwangi. Music Gedogan is a type of music that uses *lesung* (pounder rice) which converted to become a musical instrument. Gedogan consists of a mortar beaten by some people. There is no provision of how many players play this music. However, it is usually played between 5 and 6 players. Gedogan music is a rhythmic percussion music ensemble. Its musical compositions are formed from various rhythm pattern motifs each of its players are regularly combined with singing or *tembang-tembang* language osing, where the song is sung with the intent and purpose for Kemiren village free from catastrophe.

The existence of Gedogan music in the ceremony of the full moon night as a supporter, is a very decisive element of the ceremony and the quality of the ceremony. Gedogan is always presented in the ritual ceremony of the full moon night in the village of Kemiren, either merely functioning alongside or functioning as a decisive part in the ritual of the ceremony.

2. Method

Research on Gedogan music in Kemiren Village, Glagah District, Banyuwangi Regency is an empirically based research about events or activities in Gedogan music. In this case using qualitative research approach with descriptive method that will explain everything with what is and real, then will be analyzed with ethnomusikologis approach.

Qualitative research has characteristics rooted in the natural setting as a whole, relying on humans as a tool (instrument) of research, utilizing qualitative methods, conducting inductive data analysis, directing targets on finding basic theory, descriptive,

more important than process, limiting studies with a focus, have criteria for checking the validity of data, research design is temporary, and research results are negotiated and mutually agreed (Moleong, 2006: 44).

The application of this qualitative method, the data collected is in the form of words, images and not the numbers. In addition, everything collected has the potential to be key to what has been studied (Moleong, 2006: 11). The data may include interview scripts, field notes, photographs, videotapes, personal documents, and other official documents. Thus the research report will contain data citations to give an overview of the presentation of the report.

3. Result and Discussion

3.1. History of Gedogan music

By the mid-19th century, farmers had already harvested paddy fields. After harvesting the rice, the crops are brought home to produce white and clean rice from the skin (grain). Ancient mortars were used as a rice pounding tool (in using "nutu") to separate grain and rice grains. In this Kemiren Village, every house has its own dimension. Since the first kitchen work was handed all to women, therefore the work of pounding rice done by women. The men work only to earn a living for the family at home. Kitchen work especially pounding rice is not limited by age, all ages may do it. Starting from children, teenagers, mothers and older people may do this one kitchen work. It's just devoted to women only. Over time, the people of this Kemiren Village have a sense of togetherness and mutual cooperation is very high. Once there is a family who has an intent, the women who live around the family who was having the intent took the initiative to help. They come to help because there is encouragement from each other's feelings without any compulsion from other citizens or from parties who have a celebration. They help pound rice to produce good flour for food-making materials. Because that helps the work of pounding not just one person but several people, then when pounding rice it raises the character of different sounds. So as to produce a unique music.

The women who helped pound the rice at the time of the celebration because there is awareness to help each other neighbors. The method for pounding rice is *lumpang* wood (pounding wood) which is pounded into the mortar basin, causing noise. Because the pounding is not only one person but some people so that the resulting sound also varies. It reads "gedog... gedog... gedog...", therefore the music of this *lesung* is called Gedogan music.

The more often women pound rice, the more often the Kemiren Village people listen to Gedogan music. This music does have its own uniqueness, performed by women simply and able to attract other people's attention. Thus Gedogan music made a show by the villagers this Kemiren. Gedogan music players play this music from house to house upon request of the requesting host. Since the first children in Kemiren Village like to imitate their mothers in playing Gedogan music, on the basis of like and without any coercion elements from parents and others they can play on their own. In Kemiren Village there is no special studio to deepen this music, but the *sanggarnya* lies in the house of people who have intent and there are many associations of women who pound rice.

This music is learned from generation to generation, from children, adolescents and the elderly. It shows their love for the art of culture that belongs to Kemiren Village. The people in this village have music characteristics that are not the same as other areas. Cultural art in Kemiren village is still natural and not easily influenced by other regional cultures.

3.2. Gedogan music development in society

The art of this tradition is played by women with age limits who are free but more often played by women who are old or old, who have the power and love the arts of this tradition. But in the village of Kemiren not only the elderly who can play Gedogan music, but the young can also play it, but it only looks old people and mothers who play this gedogan music. This gedogan music is very rare in Banyuwangi, and now only left in Kemiren village.

Broadly speaking Gedongan music is a tradition that was originally used for entertainment after finished pounding rice at the event of the celebration. They rolled around the rice pestle, like, pestle, mortar and lumping, making a good sound to hear. They sing while beating the *lesung*. Usually this tradition is played when there are certain events, but it does not close the possibility of this tradition is played when someone asks to get this entertainment. But there are some things that need to be considered before gedogan music is played which mempunyai its own meaning to the lyrics of gedogan music that has meaning and symbols on people's lives.

Observations on this reasearch, there was a ritual performed before gedhogan music played. This ritual is called *buyut cili*. This ritual is a belief of banyuwangi society which is myth and considered as danyang or guardian of Kemiren village. The ritual of *buyut cili* is done when there are important events such as, clean village, celebration, even

someone come with a group of people other than banyuwangi residents who come to know gedhogan music, Kemiren village residents offer offerings to *buyut cili* through *selamatan* ceremony. This slametan has symbols with the meaning of pleading for the salvation of all executors. Expectations of a more brilliant future, and to gain God's approval. So they are afraid to abandon this activity because it has become their belief that leaving this tradition and breaking will not get a blessing. In addition, there are also conditions in the ritual *buyut cili* include: (a) Non-alcoholic fragrances in the form of incense, coconut skin and flowers for being a source of fragrance that is free of alcohol so that it signifies purity, (b) For the offerings used chicken both male and female chickens that have never been mated, which became the belief of the community around that the chickens have the meaning of purity and still clean.



Figure 1: Sesajen and fragrance for *buyut cili* ritual.

3.3. The symbol and meaning of Gedogan music

In addition to the ritual it turns out there is another thing that stands out is the uniformity of clothing worn on every player. This outfit became one of the characteristics and meaning of its own by the players. As an example:

- (a) The color of clothing on players who lean with dark red, they choose a red color because the dark red color is the color that is loved by people using.
- (b) Then for sampirnya typical *batik* Osing only gives a symbol so that the audience can know that from various cities, in Indonesia was a variety - also different patterns of batik patterns.
- (c) As for the udeng which is mainly used by men on osing residents have a uniqueness and a symbol of its own meaning and there is a difference. As an example



Figure 2: Clothes Gedogan music players.



Figure 3: Batik typical Osing.

for *udeng* at a young age that looks like a horn on the right left is longer that has meaning that a young age can achieve the ideals / wishes in the future is still long. While *udeng* for old age or have a family shape hammer like a horn on the right of the left is shorter than the young age, from the meaning of symbols contained that old age is more humbling and more grateful than has been obtained.

A dish that became a habit of gedhogan players, especially women with "*nginang*". *Nginang* itself is made of herbal ingredients, namely betel leaf, lime, tobacco, dubang tempolong, gambir, areca nut. *Nginang* became a trend because of the assumption that women are taboo. If smoking so instead of cigarettes then selected *nginang* which also serves to maintain dental health.

The meaning of the lyrics to Gedogan music

There are several songs that are sung are:



Figure 4: *Udeng* is a typical Osing.



Figure 5: Inang Materials.

Song title “*Amit amit*”

Song lyrics:

*amit – amit pdho nekani
kito kabeh njaluk mablume lahir batin
njaluk tulung podho guyubo nang budoyo
blambangan tanah jowo pucuk wetan*

Song title “*Paman bebeh*”

Song lyrics:

paman bebe

kakangan adik
konco – konco kabeh podho tandang gawe
mbangun Negara nuju makmure
nusa lan bangsa saiki sing usunge wong adoh lambe
ongkang-ongkang aclak – aclakan

ayo konco
ayo konco podho tandang gawe
produksi tingkatno
pembangunan podho suksesno
dadi krayawan nyukup aken sandang lan pangan
rapetno persatuan paman bebe
nuju kemakmuran

Song title “*Ancur lebur*”

Song lyrics:

ancur lebur
ancur lebur rasane ati
sun tahan – tahan yo sing uyat
kepingin mati
tatone ati yo mung niko kang nambani
eman – eman ya du paman aju kelenti
adu nasib apuo kari getiki
kelendani maning yow is kadung

Each song has its own meaning and symbols of family and community life, including:

1. *Amit-amit*:

if seen from the title means respect, but if viewed from the overall lyrics of this song is a tribute to the guests who are looking at gedogan music. The song of this section has always been the opening of a gedogan music song.

2. *Pamen bebe*:

for the second part of this song from the title and the lyrics contain the meaning of homage to the sister of the mother who gives the spirit to work in order to achieve prosperity.

3. *Ancur lebur*:

while this section becomes a climax at the end of both songs which gives meaning to the image of disharmony on the household, so the split relationship of husband and wife.

4. Conclusion

Based on the above exposure, this research resulted in an exposure of a regional arts. Music Gedogan is a tradition that was originally used for entertainment after pounding rice in the language osingnya (Nutu) at the event celebration. They gang up the rice pestle grinders like pestle, mortar, and mortar, so it makes a good sound in the hearing. They sing while beating the mortar, but now the music gedogan switch function as a means of performances. Gedogan music players are generally the mothers who used to be farmers. And until now this gedogan music still exist in Kemiren village. Besides, it turns out that before sagala activities such as celebration, slametan in kemiren village they perform a ritual "*buyut cili*" which became a confidence of the villagers kemiren and considered as danyang or guardian kemiren village. Symbols and meanings on Gedogan player's game, which are: (a) The color of clothing on players who lean with dark red, they choose a red color because the dark red color is the color that is loved by people osing, (b) then for sampirnya typical *batik* osing only gives a symbol so that the audience can know that from various cities, in Indonesia was a variety - also different patterns of batik patterns, (c) As for the *udeng* which is mainly used by men on osing residents have a uniqueness and a symbol of its own meaning and there is a difference. As an example for *udeng* at a young age that looks like a horn on the right left is longer that has meaning that a young age can achieve the ideals / wishes in the future is still long. While *udeng* for old age or have a family shape hammer like a horn on the right of the left is shorter than the young age, from the meaning of symbols contained that old age is more humbling and more grateful than has been obtained. The meaning of the gedogan music song is: (a) *Amit-amit*, (b) *Pamen bebe*, (c) *Ancur lebur*.

References

- [1] Denzin, N.K, L. Yvonna S (Eds). 2009. *Handbook of Qualitative Research*. Yogyakarta: Pustaka Pelajar.
- [2] Haviland, W. 1975. *Cultural Antropology*. New York: Holt, Rinehart and Wiston, Inc.

- [3] Moleong, Lexy. J. 2006. *Metodologi Peneitian Kualitatif (edisi revisi)*. Bandung: PT Remaja Rosdakarya.
- [4] Nettle Bruno. 1984. *Theory and Method in Ethnomusichology*. London: The Free Press of Glencoe-Macmillan Limited
- [5] Sedyawati, Edi. 1981. *Petumbuhan Seni Pertunjukan*. Jakarta: Sinar Harapan
- [6] Soedarsono. 1986. *Kesenian dan Foklor Jawa*. Yogyakarta: Proyek Penelitian dan Pengkajian Kebudayaan Nusantara (Javanologi)
- [7] Supanggah, Rahayu (ed). 1995. *Etnomusikologi*. Bandung: MSPI