

Dongkrek Art in Rituals Ceremony in Mejayan Village, Caruban Sub-District, Madiun Regency

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Abstract. This study aims to find out and describe the role of dongkrek traditional art in village clean rituals. Research using descriptive method with a qualitative approach. Data collection tools are interviews, observation, and documentation. The process of data analysis by reducing, presenting, and concluding data. The results of the study show that (a) the traditional art of Dongkrek maintains the authenticity of the traditional Dongkrek art; (b) The procedure for performing the Dongkrek traditional art is divided into three stages, namely the pre-event stage, the main event stage and the closing stage; (c) The moral values contained in the traditional arts of Dongkrek include the value of togetherness/mutual cooperation, the value of beauty, the value of truth, the value of kindness, the value of responsibility, the value of obedience, the value of bad or evil, the value of honesty, the value of trust; (d) The community of Mejayan Village is very supportive because the function of the traditional Dongkrek art is considered to be very potential as a spectacle and guide for the community.

Keywords: dongkrek traditional art; moral; values

INTRODUCTION

Dongkrek music was originally intended as a means of ritual cleaning the village when there was an outbreak of disease or disaster that befell the Mejayan community. Dongkrek music was chosen as a means of ritual in the village clean ceremony because it has symbolic meanings, both in the playing technique and in the instruments.

As mentioned by Kate and Richard Mucci, healing through music has started three thousand years ago, although disease is still a mystery to ancient peoples, they intuitively know that sounds are very important for healing. In those early days, simple tunes and one-syllable spells were used to cure various ailments (Kate & Richard Mucci, 2002:30).

The opinion of Kate and Richart Mucci can be related to this research, especially when R.Bei Lo Prawirodipuro was serving as Village Head at the table, the area was once hit by a disease outbreak and drought which caused hunger in the area. As an elder as well as being in charge of the Mejayan area, R. Bei Lo Prawirodipuro felt he had to find a way out through his spiritual abilities, so he finally found Dongkrek music and fragment scenes using masks called gendruwon as a means of ritual, to bring the Mejayan people out of the calamity that is falling on him. It is called Dongkrek because it follows from the sound of the drum and matches which sound Dong and Krek which are played while being rotated.

For the Mejayan people, the ritual ceremony of cleaning the village with Dongkrek as a means

of support is an important event that needs to be commemorated in the form of a ceremony every year according to tradition. The implementation of the ceremony at that time was still sacred. However, since the early 1980s the implementation of village cleaning ceremonies using Dongkrek as a means of support has shifted as a tourism commodity by the local government of Madiun district. The shift in the implementation of this ceremony changed the value of Dongkrek as sacred music to become tourism and entertainment.

The activities of the village clean ritual ceremony can be broadly grouped into two parts, namely: the first is related to the implementation of the rites contained therein, the second is related to Dongkrek as the supporting music for the ceremony and its relation to the village clean ritual ceremony. The existence of Dongkrek music in the village clean ritual ceremony as a supporter is a very decisive element in the course of the ceremony and the quality of the ceremony. Dongkrek is always served in the village clean ceremony ritual at Mejayan, both as an accompaniment and as a decisive part in the village clean ceremony ritual. Dongkrek is presented in a standing and walking position, especially during processions or processions.

Dongkrek as supporting music in the village clean ritual ceremony is the key to the value and success of the village clean ritual ceremony as a whole. Dongkrek becomes an inseparable part, the position of Dongkrek music in the village clean ritual ceremony seems to function as validation of the village clean ritual ceremony. It

is also related to the fact that has been passed, throughout the history of carrying out village cleaning rituals in Mejayan from the past until now, Dongkrek music is still used as a support for the ceremony. Thus the village clean ritual ceremony with Dongkrek music as its support is an interesting phenomenon to study.

The presence of a village clean ritual ceremony as a cultural product is strongly supported by the perspective of the community. How the community views the village clean ceremony as a form of ritual art and spectacle art is the focus of this research. The existence of Dongkrek Music as part of the village clean ritual ceremony is something very unique. Ritual forms of ceremonies are often found in Madiun, one of which is the village cleaning ritual ceremony in Mejayan, Caruban, Madiun district. The village clean ritual ceremony at Mejayan uses Dongkrek music as a means of ritual. The existence of Dongkrek music was pioneered by R.Ng.Lho Prawirodipuro, a cross (lurah) from the Mejayan area, Caruban. Dongkrek music is a type of music that uses the musical instruments Bedug, Korek, Kentongan, Kempul, Kenong, and Gong. It is called Dongkrek because it follows from the sound of the drum and matches which sound Dong and Krek.

Dongkrek which consists of several musical instruments, is a percussion musical ensemble that is rhythmic. His musical compositions are formed from various motifs of the rhythm patterns of each instrument and are combined regularly so that they become a musical repertoire that is pleasing to the ear. This music belongs to the type of music that has a loud and energetic character, therefore this music is presented in an open arena, in this case rotating around the village in carrying out the ceremonial procession. Apart from functioning as a supporter for village clean-up rituals, Dongkrek is also used in various ceremonies, for example in wedding ceremonies, child birth ceremonies, welcoming government guests (Dulkarim: interview, 23-2-2023)

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There are several definitions of the function of music in society according to Alan P. Merriam (1964: 218), including: (1). As a means of entertainment, it means that music functions as a means of entertainment for listeners. (2). As a means of communication, this communication is not just communication between players and spectators, but can be in the form of communication that is religious and belief in nature, such as communication between the community and the spirits of their ancestors and ancestors. (3). As a symbolic offering, it means that music functions as a symbol of the cultural condition of a society. Thus we can measure and see the extent to which the level of culture of a society. (4). As a physical response, it means that music functions as an accompaniment to rhythmic activities. Rhythmic activities in question include dance - dance, gymnastics, dancing and others - others. (5). As a harmony of societal norms, music functions as a social norm or plays a role in social norms in a culture. (6). As a social institution and religious ritual, it means that music contributes to social and religious activities, for example as accompaniment in worship. (7). As a means of survival and cultural statistics, it means that music also plays a role in preservation for the continuation and stability of a nation. (8). As a form of community integration and identity, this means that music influences the process of forming social groups. Different music will form different groups.

Musicology is the scientific study that deals with music. In a narrow sense, musicology is only

limited to the history of western cultural music. In an intermediate sense, musicology can encompass all relevant cultures and diverse musical forms, styles, genres and traditions. Meanwhile, in a broad sense, musicology includes all relevant musical disciplines and all manifestations of music in all cultures. In a broad definition, the main disciplines of musicology include: history, cultural studies, philosophy, ethnology and cultural anthropology, sociology and acoustic organology (Alan P. Merriam. 1964: 220). Meanwhile, traditional arts containing cultural values as stated above have the potential to be used as a source of character education. Character education is a system that instills character values that contain components of knowledge, individual awareness, determination, as well as the will and action to carry out values, both towards God Almighty, oneself, fellow human beings, the environment and the nation, so that they are realized. human beings.

The presence of Dongkrek Music in the village cleaning ceremony in Mejayan, Caruban is an interesting phenomenon, given that in general our society has abandoned spiritual activities involving magical beliefs. However, for the Mejayan people, ritual ceremonies related to the belief in magic are still ongoing. This is interesting to study. In order to get a complete picture of observation as a form of ritual art and at the same time as a spectacle, it is necessary to formulate the problem by looking at the phenomena that occur. The things that need to be known in this study are as follows: (1). Why is Dongkrek music used as a means of cleaning village rituals?(2). What is the Musicological Aspect found in the Dongkrek art in the village clean ritual ceremony at Mejayan?, (3). What value is contained in Dongkrek music in the village clean ritual at Mejayan?.

METHODS

This research is a research using descriptive qualitative method. Sources of data used in this research are informants, places/events, and documents/archives. Data collection techniques using observation, interviews, and documents/archives. The informant collection technique used was purposive sampling. For data validity using source triangulation and method triangulation. The data analysis technique uses an interactive analysis model.

The researcher went into the field to make observations about the phenomenon in a natural

state of the existence of the dongkrek art at Mejayan, Caruban Madiun. The aim is to study and know the background of the inheritance of dongkrek culture, and the interaction of a community, social environment, to obtain information related to dongkrek art, and to observe its characteristics.

RESULTS AND DISCUSSION

Music dongkrek function.

Dongkrek art has a function in society. This can be seen from several community activities, namely as a means of cleaning village rituals and other traditional ceremonies in the supporting community. This art was created by their ancestors in accordance with the mindset of the people. In principle, this art was created for rituals. Dongkrek art has various functions, some of which can be observed in the description below:

- As a Ritual Serving

In the form of ritual presentation, the art presented is sacred and must be carried out seriously in accordance with the order of presentation and the requirements. This means that the audience as connoisseurs of art is ignored, in the sense that they cannot comply with the audience's requests. The presentation is packaged in a structured manner according to the beliefs that are believed. The background of the community in the village of Mejayan and its surroundings, which still maintains elements of ritual and tradition, has made the existence of Dongkrek art last. This is shown by the existence of ritual elements in every Dongkrek performance. The belief of the people of the Mejayan village and its surroundings in traditional ceremonies as a tribute to their ancestors proves that the ritual elements are still strongly attached to the area.

- As a Communication Function

As already mentioned, Dongkrek art is an art that contains elements of music and literature. In terms of music and literature, Dongkrek art has a role as a means of communication. The communication is in the form of a vertical relationship or a horizontal relationship. This vertical relationship is a communication between humans and God Almighty. Communication occurs because in its presentation, Dongkrek music has the intention of asking for protection from God, so that it is always kept away from all

dangers and threats (interview with mbah Dulkarim as the elder and leader of the Dongkrek art, 23 February 2023).

- As Aesthetic Satisfaction Function

In addition to the ritual function, as well as communication, the Dongkrek art is used by its supporting community to satisfy their spiritual need for beauty. This beauty is embodied in a presentation that still maintains elements of tradition. The beauty is shown by the satisfaction obtained from both the audience and the players. With the meaning that apart from being an aesthetic satisfaction for the supporting community, the art can also create satisfaction for the performers.

- As Community Integrity

The meaning of community integrity in this case is unity among community members. Dongkrek art can strengthen integrity among community members. This is because life in art cannot be separated from the social life of its people. Social life that has the characteristic of togetherness is also shown in every presentation of Dongkrek art. This can be shown by mutual assistance in preparing the presentation of the Dongkrek art. With these activities, unity and oneness among community members can be realized.

Dongkrek Musical Structure

- Instrumental Music

Instruments or musical instruments used in the presentation of Dongkrek, namely:

1. One drum
2. Four matches
3. Four kentongan
4. One kenong
5. One fruit kempul
6. One gong.

- Vocal Music

The form of vocal music consists of intertwining melodies and verses which are embodied in a form of macapat singing. The form of the Gambuh macapat song is sung using the Javanese language, the contents of which tell about the heroism and nobility of R. NG. Oh. Prawirodipuro as a crossbar. The form of the macapat song is sung as an opening by someone who has been appointed, after finishing it is followed by the beating of Dongkrek instruments which are preceded by the drum instrument then followed simultaneously by the instruments of

matches, kentongan, kenong, kempul, and gongs.

The Educational Value Contained in Dongkrek Music

1. The spiritual value of the dongkrek art shown in the Dongkrek art procession is to expel the pageblug (reject reinforcements), done by: (a) selected parogos, who are deemed capable of carrying out the ritual ceremony, are brought in first to the palangan pavilion, to get instructions from grandparents; (b) The parogos begin to get tired according to the instructions that have been determined; (c) on the appointed night, namely the night of Friday legi, all pargos gather at the pavilion to hold a salvation to invoke blessings from God Almighty for the occurrence of gendruwo acts; and (d) at exactly midnight with the accompaniment of mantras and praises, a group of ritual processions for the exorcism of the pagebluk depart at the pavilion in Palangan, walking slowly along the streets in all corners of the village of Mejayan, until it is just before morning. While the magical value is shown by the ritual procession around the village, the Dongkrek parogo, especially the gendropon parogo, are required to not wear clothes (all parogo consist of men). The rules for the ritual procession are: (a) torches made of bamboo; (b) incense that always emits smoke smelling of incense brought by spell casters; (c) palangan heirlooms brought by the chosen heir under the Great Umbrella (palangan heirlooms); (d) several other conditions for starting reinforcements, various kinds of sacrifices and takhir plontang containing various rice porridge and planted in designated places, such as at crossroads, junctions and in village corners; (e) gendruwon and other equipment; and (f) the gamben-gamben (highly knowledgeable) elders.
2. adihung. Dongkrek art is a spectacle and a guide for the community with the message sura dira jaya ningrat, ngasta determination darmastuti (every crime will eventually be defeated by good and truth).
3. The moral value of the Dongkrek art is expressed in every performance, there is an effort to build a spirit of togetherness, harmony and mutual cooperation.
4. The symbolic value in the art of Dongkrek is shown in the symbol of resistance to crime and insolence which can be seen in the

fragments of the meaning of the performance story, the masks of the performers, and the musical instruments that accompany the performance.

5. The value of heroism in the Dongkreng art is described by Grandpa Palang as the character Raden Tumenggung Prawirodipoero who dares to fight and is willing to make sacrifices against buto/gendruwo to save his people from pageblug.
6. The value of leadership in the Dongkreng art can be seen in Grandpa Palang as the actor Raden Tumenggung Prawirodipoero who leads the people of Mejayan Village wisely, responsibly and wisely.
7. The value of justice in the art of Dongkreng lies in the nature of the purpose of this art, namely to apply justice in society by fulfilling rights and obligations. Fulfillment of rights and obligations according to their nature and nature as individual beings, social beings, and God's creatures.
8. The value of welfare in the art of Dongkreng is interpreted as a peaceful, prosperous and peaceful life.
9. The aesthetic value in the art of Dongkreng is shown by the dance moves of the performers, the dress, make-up, and musical arrangements for the accompaniment.

CONCLUSION

The selection of art as a means of ritual ceremonies is one manifestation of culture which has a certain role in the society in which it is staged. Likewise, the selection of Dongkreng music as part of the clean ritual ceremony in the village of Mejayan, Madiun Regency, is felt to be very important and needed by the supporting community.

The emergence of Dongkreng music with various types of instruments and playing techniques is a form of the musical creativity of the Mejayan community which represents local art and culture. This is based on the background of wanting to get away from the various problems that wrapped around their lives and get out of the calamities that befell them.

Dongkreng art has values; spirituality, spiritual, moral, heroism, leadership, justice, welfare, and aesthetics. Functional and

experimental values have the potential to be used as a source of character education, especially in upholding community values, national and state life, as well as developing a spirit of leadership, heroism, sincerity and loyalty as depicted in the character of Raden Prawirodipura

Considering that Dongkreng art has noble values, it is necessary to develop internalization so that the younger generation loves and transforms values to behave and act.

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