

## RONGGENG KALER'S ART PURBASARI JAYA'S GROUP

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### Abstract

*The purpose of this article is to find out the structure of the show, and the music of ronggeng kaler's show that has been formed to this article by the title "Ronggeng Kaler Purbasai Jaya's Group In a Wedding Events". The method in this research is descriptive analysis by qualitative approach. Ronggeng Kaler's art is a traditional art from Ciamis and Pangandaran. Called Ronggeng Kaler it caused by the development this art is in the north area. In sundanese it called kaler. Ronggeng Kaler's art is a development by Ronggeng Gunung's art which is the performance is not only the music but there are also a dance unsure. Music instrument that used in this art is a set of salendro's gamelan. Ronggeng Kaler's art is usually for entertainment show but in another occasion also for special ceremonial. Hopefully, this article can be advantages for a lot of people especially for teachers, artist, arts observer and others.*

**Keywords:** show's structure, art, ronggeng kaler's art

### INTRODUCTION

Java Islandas, we know a lot of traditional art types, one of the traditional arts in Java is the art of ronggeng. Not only on the island of Java alone arts ronggeng or the like are also found in other areas, such as the writings contained in the Indonesian Wikipedia, the free encyclopedia reveals that:

"Ronggeng may come from Java, but it can also be found in Sumatra and the Malaya. Ronggeng may have existed in Java since ancient times, reliefs in the 8th century Karmawibhanga pad section of Borobudur showcase the entourage of entertainment entourage with female musicians and dancers. In Java, the appearance of ronggeng tradisional features dance troupe traveling to a several village. The dance troops consist of one or more professional female dancers, accompanied by a group of musicians playing musical instruments: gamelan, rebab and gong. "

From the above phrases can be concluded that the ronggeng is a group of female dancers and a group of musicians who accompany the dancer with traditional gamelan musical instruments. And besides ronggeng arts also exist in other areas such as in West Java precisely in the area of Ciamis and surrounding areas. Ronggeng kaler or better known by the name of ronggeng amen and some who call it art tayub which means ditata sangkan guyub in Indonesia means in order to fit or taste, is an art that is in the area of Ciamis and surrounding areas, called ronggeng kaler because of its spread to the northern region of Ciamis Regency in Kuningan, Rancah and surrounding areas. Then on the development of this Ronggeng Kaler also spread to the southern part of Ciamis including Pangandaran and surrounding areas. The art of ronggeng kaler is an enrichment or development of ronggeng mountain art, which in the presentation and packaging of this ronggeng kaler uses a set of complete gamelan tools and songs that are more diverse. In singer ronggeng kaler singer is



not doubles as a dancer, the singer is usually called sinden, while for the dancers themselves in ronggeng kaler has more than one dancer and its presentation is almost similar to the kliningan art in the north of West Java. And in its development to date ronggeng kaler has been widely used a variety of innovations.

From the development and the researchers found at the time of watching live ronggeng kaler performances is not like a ronggeng gunung which from the show highlight the element of ritual, while in ronggeng kaler is more highlight the element of entertainment. Judging from the tools that he used ronggeng kaler not only use some kind of musical instruments just like kendang indung, kenong, and goong. While in the presentation ronggeng kaler using a set of complete gamelan tools and dancers that more than one person so that ronggeng kaler was more desirable by the local community, especially for entertainment performances. But in addition to the interests of ronggeng kaler entertainment is also still used for the benefit of ritual by certain communities. Ronggeng kaler becomes interesting because of some things, especially on the music which is where the changes of one of them in the formation of gamelan, gending and songs that he brought, there is a sinden that does not double as a dancer, dancers who are not only one and many more the other so that this is very interesting and should be investigated further. Ronggeng kaler as a development and mountain ronggeng is having many enthusiasts, especially in the area of Ciamis regency and Pangandaran. Ronggeng Kaler art from Pangandaran regency is one of the main attraction among other arts, one of them is Purbasari Jaya arts group in Dusun Babakansari, Ciganjeng Village, Padaherang Subdistrict, which is a Ronggeng Kaler art group or the surrounding community called it Tayub. This arts scene is a group of art Ronggeng Kaler in presentation of the show more interesting and innovative both in terms of gending/music, song and dance. These things are the main attraction among other arts ronggeng kaler groups in the area.

## **METHODS**

In this research, the researcher uses descriptive method of analysis with qualitative approach, where the data collected in the form of information, responses, opinions, and descriptions in the form of a description that aims to collect information in detail, identify problems and describe or describe any events that occur when research take place as well as to interpret and compile facts contained in the object of research. Qualitative research is descriptive research and tend to use analysis with inductive approach. In this qualitative research, the researcher must personally jump in the spaciousness to obtain and collect data, through observation or interview. The research process begins by formulating basic assumptions and thinking rules that will be conducted in research, which then applied systematically in the collection and processing of data to provide an explanation. The implementation of descriptive method is not limited to the collection and compilation of data, but includes the analysis of the data. The data has been collected and then compiled, explained and analyzed.

In this qualitative research, the main instrument is the researcher himself who serves to establish the focus of research on ronggeng kaler art and choose sources as a source of data. Researchers prepare some questions that will be addressed to research subjects based on existing problems. Existing questions may change when researchers are in the field.

## RESULTS AND DISCUSSION

### About Ronggeng Kaler Art

Ronggeng kaler or some others mention the art of ibing tayub which means in the groove guyub is a traditional art that exists and develops in the region of Ciamis and Pangandaran. The existence or the birth of ronggeng kaler art is strongly influenced by the arts of mountain ronggeng that also exist in the area, because the arts of ronggeng mountain is a forerunner of the birth of ronggeng kaler art which art ronggeng kaler is a form of development of ronggeng mountain art.

Then according to the narrative source that is Mr. Idit in (interview, June 12, 2014) which he is one of the figures or elders who had directly affected as a nayaga or a music player of ronggeng kaler art, he recounted that the early appearance of ronggeng kaler art started from the departure of Dewi Siti Semboja disguise with his entourage to the kaler or North precisely to the area Rancah. Due to the departure of the Goddess, the King was disappointed that then King nyupata or swear that someday will appear a group of art from the kaler or North area called ronggeng kaler. Until now arise now arise and has spread to various corners or areas, especially areas Ciamis, Kuningan and Pangandaran.

### The Ronggeng Kaler Art Role in the Community

Currently, the role of ronggeng kaler art especially for people in Padaherang sub-district, mostly as a form of entertainment or celebration for various events or celebrations such as the occasion of celebration, wedding, circumcision, and so forth. In addition to that also according to information from Mr. Idit (interview, dated June 8, 2014) revealed that in addition to the interests of entertainment, Ronggeng Kaler art is also used for spiritual activities or ceremonies, this is because ronggeng kaler very closely related to the arts of mountain ronggeng where art This mountain ronggeng in ancient times was presented for the benefit of ritual. For example, until now there is an area every once a year at a certain time and in a special place of places that are considered sacred, the people around the place must display the art of ronggeng kaler, it has become a tradition or habit as a form of ritual which must be done every year, because if not, the public believes that there will be a disaster or bad things that hit the community around the place or area. Currently ronggeng kaler art also plays an important role to assist various government activities such as filling the event such as anniversary or anniversary of the district and enliven events such as commemorate Indonesia's independence day, new year, and other events. Then ronggeng kaler also often even almost every year becomes a mandatory appearance at the event of Sea party.



### **Structure Performance Ronggeng Kaler's Art**

The structure or composition of arts performances ronggeng kaler Purbasari Jaya Group at wedding ceremony in Ciganjeng Village is as follows:

#### **a. Opening**

This part is also called bubuka which in this section usually begins with tatalu which is playing instrumental gending. Gending used some of them are gending kadipaten and angle.

#### **b. Content**

##### **1. Nyooderan**

Nyooderan is invited who have the event, bride, family, community leaders and guests to ngibing in the arena show.

##### **2. Ibing Rendengan**

Ibing rendengan is the part where the person who is given the sodor is usually the family who have the event or the bride's family accompany dance into the arena of the show.

##### **3. Ibing Pamong**

Ibing pamong also called ibing gaul which in this section involves many participants in the arena of the show

##### **4. Ibing uleman**

Ibing uleman is also included in the category of ibing gaul. Usually in this section the songs are delivered more diverse and the audience who participated dance also more.

#### **c. Closing Section**

This closing section is the last part of the ronggeng kaler art performance structure . In this section is usually marked by playing partner songs then automatically the audience that is still in the arena will gradually exit the arena.

### **Work On Music**

In this section the researcher will discuss about how to work music from ronggeng kaler art Purbasari Jaya group. as has been previously stated that the term work is very closely related or very relevant to the composition of music. For that when talking about working on music is no different from talking about the composition of music. In the discussion of this musical work of the researchers will also be referring to theories about working on music or musical composition which of them is about the elements of good music that is parametically measurable and non parametrical or can not be measured. In this discussion researchers will be more referring to aspects of a parametrical nature where this aspect is an aspect related to technical matters that at least can be measured. These aspects include, frequency (High, Low Tone), duration (rhythm, tempo), dynamics and color of sound / color of sound. Some of these aspects are of course also found in art music of ronggeng kaler, such as how to work or determine the color of the sound of each instrument

used, then how the rhythm of the game kendang can adjust the tempo or the slow pace of music that was sung, and how the harmony of music with dance in this case ronggeng itself and also the audience who played a role in it, and many others. As stated earlier that in the traditional music awareness that a music worker to work on the music itself is not yet grown, but actually they are really working on the music only the materials that are on or sometimes based on oral or hereditary, as well as what happened to the art of ronggeng kaler where the nayaga or the music player in this case have no awareness of working because the material can be based on oral and personal experience.

Based on some of description and seen from the performance structure also findings from the research results, it can be concluded that there are some things that can be exposed about working music art performances ronggeng kaler, among them are as follows:

a. Work on music seen from the characteristics of gending based on embat and type of song used

1) Gending bubuka

Embat or rhythm in this gending usually always use embat kering anca, some of the gending used are kadipaten and angle.

2) Lagu jalan

What is meant by lagu jalan are usually songs that use poetry in the form of sisindiran. Gending used can use some gending example like gendu, banjaran and others. Embat used can also be changed like kering, sawilet, dua wilet, and others.

3) Lagu Jadi

Some examples of lagu jadi others are like Nikmat Duriat, Reumis janari, Mojang bandung, daun iris, Karembong kayas and others.

4) Lagu mandiri / Independent songs

Types of lagu mandiri that are songs are like the kawitan that was delivered at the beginning of the show then karatagan that is on the contents of the show.

5) Ketuk tilu (ronggeng gunung)

There are typical songs performed in this section, some of the songs such as cangreng, liring, kawungan, parut, sasagaran, trondol.

b. Waditra used in art performances ronggeng kaler Purbasari Jaya group.

Waditra used in this art is laras salendro gamelan in which each waditra have their own roles and functions. In general, the role and function of waditra on the art of ronggeng kaler is the same as the role and function of gamelan in the Kliningan art which is expressed in previous theories. Based on some gending notation above then the researcher will explain about some of the findings also about the role and function of each waditra that will research described as follows:



#### 1) Saron

The function of waditra saron in art performances of ronggeng kaler is very important that is as giver of the angkatan/pangkat or command early for all nayaga and sinden to start a song beside that also as accompanist and filler arkuh song. There are two saron devices used in this art show, both of which are interconnected with one another, especially in the pattern of their upward swans to form a motivation interlocking or the term they call "dicaruk" or "carukan". To distinguish the two sarons, the name Saron 1 and Saron 2. Tabuh saron 1 as the song carrier while the saron 2 compensate by making a reply, the two sarons are beating with their respective provisions namely saron 1 beat on each tap then saron 2 follow it or encircling with a special percussion and usually on every fourth tap falls on the same note as saron 1. In principle Saron 1's beat for taps to one, two and four falls on the same note while for the third tap passes one tone to the right or to the left. As for the Saron 2 starts from the tone on the left or right of the tone of Saron 1 and pass one wilah / tone to the left or right.

#### 2) Demung

The role and function of this waditra is as a carrier arkuh song and winding of songs or winding balunganing gending. In some songs waditra is not playing.

#### 3) Rincik

Serves as an ornamentation and as a companion / accompagnement, every pattern of his wasps always fall on kenongan and goongan.

#### 4) Bonang

Same with rincik that serves as an ornamentation and as accompanist. Just a different rhythm or pattern of percussion. Each pattern of his wasps is also always on kenongan and goongan. But when the ketuk tilu, waditra bonang function is as a tap.

#### 5) Rebab

The function of waditra rebab is as uparengga sound or melody, usually the melody that appears is in tandem with the song sang by sinden. This waditra uses two strings which, when viewed from the aspect of pitch processing, in this waditra there is a pitch processing done on two strings used in which one string is tune with the item (da) and the next string is tarred with a tone of bent (ti ).

#### 6) Gambang

Serves as an adumanis song (ornament / winding song) in accordance with kenongan and goongan.

## 7) Jengglong lanang

Jengglong lanang function is as a maker of arkuh song and framework / gending pattern or there is a call kenongan and goongan.

## 8) Jengglong wadon

The jengglong wadon function is the same as jengglong lanang but the difference is in the smaller size so the resulting sound is different.

## 9) Kendang

In the show the role of waditra kendang very dominates this because in addition to the rhythm and tempo regulator, kendang also serves as a rhythm especially in the ronggeng where the two are interconnected where ronggeng dance inspiration on the slap or percussion drum especially occurs on the parts of improvisation , as well as vice versa or percussion drums play an important role or inspire the dance of the ronggeng. Therefore in the show there is no term kendang follow dancers or dancers who follow only kendang, but both are mutually related and is a unity. Kendang as the regulator of rhythm and tempo mean is on every gending or song brought by kendang that play to change the rhythm of gending or song, because in working on the music there are often times change of rhythm and tempo. While the rhythm in question is kering, sawilet kendor, sawilet gancang, sawilet satengah, dua wilet kendor, dua wilet gancang, dan opat wilet or lalamba. When viewed from the aspect of organizing the pitch, there are several pitch organizations in the waditra drang that is done, one of which is the pitch arrangement on the parts of the kendang such as the so-called gedug, kemprang, and kulanter where the sound of kemprang is usually tuned or harmonized with (da) and the kulanter sound is usually arranged or synchronized with the tone of la (la). While the sound of gedug usually set with a lower or lower sound. The same is true of other drums which are lower than kulanter and lower kemprang than pancer.

## 10) Goong

Goong function that is as a marker of heavy pressure, the characteristics of the form of gending, the end of the song and the end of the song. In the course of a song then these two waditra are waditra that stabilize wiletan or Anggeran wiletan, so the change of a rhythm will be obvious from this waditra.

## 11) Cymbals

The function of cymbals is as a giver of accentuation. When viewed from the use of waditra, as previously revealed that this art is not much different from the type of arts Kliningan in West Java that use a set of gamelan equipment salendro, only in this art gamelan used is not complete gamelan salendro in general, as for example here do not use selentem, gender and peking. then talk about working on music when viewed from waditra used of course the first is the difference or diversity of sound color produced by each waditra because



each waditra has a different sound color. In addition, although there are differences between waditra one with the other both seen from the form, function and others, but waditra-waditra also interconnected between one waditra with other waditra. It can be seen from the range of tones of each waditra that are related to each other. For more details here is an example picture of the relationship between waditra seen from the range of tone.

## CONCLUSION

Based on the results of the research conducted by researchers on art performances ronggeng kaler Purbasari Jaya group at the wedding in Hamlet Babakansari Village Ciganjeng Padaherang District which has been described above, the researchers obtained conclusions include:

1. Ronggeng kaler is an art that resides and develops in the region of Ciamis and Pangandaran especially in Hamlet Babakansari Village Ciganjeng Padaherang District.
2. Ronggeng Kaler art is the result of development and the arts of mountain ronggeng.
3. Ronggeng Kaler art is an art that combines elements of music and movement / dance.
4. Ronggeng kaler art Purbasari Jaya group using waditra gamelan laras salendro.
5. In the art of art music ronggeng kaler Purbasari Jaya group using some gending patterns similar to the type of Kliningan art performances, but in some gending there are also patterns or motifs that are different and distinctive. When viewed from the work of music based on embat, the art of ronggeng kaler Purbasari Jaya group uses embat like kering, kering anca, ayak ayakan, sawilet kendor, sawilet gancang, dua wilet kendor, dua wilet gancang, opal wilet/ lalamba. Later if viewed based on this type of art songs use songs such as lagu jalan, lagu jadi, lagu ageung, and lagu mandiri.
6. From the role and function of the show, this art of ronggeng kaler besides functioning as entertainment, ronggeng kaler art also functions as a ritual or ceremony.
7. The performance structure, the art of ronggeng kaler Purbasari Jaya group has the stages of opening, content and closing. These stages are filled with music and dance / dance which are both united.

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