


***Ronjhang*an Music in Prajekan District, Bondowoso Regency in the Context of Cultural Diffusion**

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| Article Details | ABSTRACT |
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| <p>Article History</p> <p>Received February 13rd, 2025 Revised April 14th, 2025 Accepted May 12nd, 2025</p> | <p>This research aims to discover the process of cultural diffusion in <i>Ronjhang</i>an music in Prajekan District, Bondowoso Regency. This research uses a descriptive qualitative research design with an ethnomusicological disciplinary approach that emphasises the study of text and context and is assisted by social science, which is complemented by observation, interviews, documentation, and literature studies. The data analysis techniques in this research include data reduction, presentation, and conclusion drawing. After that, the source triangulation and technique triangulation methods were used to test the validity of the data. The research shows that the arrival of Madura people to Java caused cultural diffusion that gave rise to <i>Ronjhang</i>an music. The dominance of Madura culture affected the Javanese population through the habits and culture brought by the Madura; besides that, many Madura people settled both temporarily and permanently in Java. The language and songs played in <i>Ronjhang</i>an music use the Madura language.</p> |
| <p>Keywords</p> <p><i>Ronjhang</i>an music Ethnomusicology Cultural Diffusion form of musical performance Migration</p> | |
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1. INTRODUCTION

Indonesia is a country with cultural diversity and different ethnic backgrounds. One example of the diversity of Indonesia lies in the field of art, namely the diversity of ethnic music. The definition of ethnicity (Sibarani et al., 2016) is a concept created by society based on the social characteristics of a group of people that distinguish it from other groups of people. Over time, the culture owned by a community group develops and grows in the local area and can spread and break into many new cultures. One of the main factors is the human urge to leave the surrounding social community.

Diffusion is the spread of culture caused by human migration. According to W. A. Haviland (Sutardi, 2007), diffusion is the spread of habits or customs from one culture to another. Karolina, D., & Randy, R. (2021). Diffusion is a process of spreading cultural elements, which include ideas, beliefs, cultural products, and so on, from individuals to other individuals, from one group to another in a society, or from one society to another society. Diffusion is seen in the movement of cultural elements from one place to another on earth, but mainly as a process in which individuals carry cultural elements from one culture, and must be accepted by individuals from other cultures.

One form of migration that contributes to the spread of culture (diffusion) is the movement of Madura to the "Horseshoe" region in East Java. This area includes Pasuruan, Probolinggo, Lumajang, Jember, Bondowoso, Situbondo and Banyuwangi. The population in the seven areas results from acculturation between ethnicities. They live in the region by bringing the dominance of mixed culture from both ethnicities. The form of cultural diffusion transmitted by the Madura community to the residents of the Horseshoe area has created a new identity in the arts, one of which is located in Prajekan District, Bondowoso Regency. The residents of

Prajejan Sub-district, Bondowoso Regency, are part of the Pandalungan community located in the Horseshoe area. Evidence of the cultural diffusion process in this area is the adoption of *Ronjhang* music as a community identity in Prajejan Sub-district, Bondowoso Regency.

(H. M. Syamsuddin, 2019) said that Madura people generally have an agrarian background. Approximately ninety per cent of the population lives in kampongs, dukuhs, villages, and farmer housing groups. While pounding rice, the farmers play the *pestle* against the side of the *Ronjhang* to make a sound. *Ronjhang* music is a type of traditional percussion music performance synonymous with farmers on Madura Island, used as an expression of happiness and gratitude for the success of the rice harvest. Not only do the players play *Ronjhang*, but sometimes they also sing, and the songs sung are usually Madura songs. Besides being played during harvest time, *Ronjhang* music is also played during celebrations with different types of games for each purpose. Apart from being a form of entertainment, *Ronjhang* can also be played at certain times, for example, when a death occurs, to notify the community. However, this tool is played with a different or special rhythm.

The concept of *Ronjhang* music, when considered from the form of its presentation, is an art that can be said to have originated from Madura immigrant groups who settled in the Horseshoe area, including Bondowoso Regency. The emergence of *Ronjhang* music itself is influenced by the process of cultural diffusion, which is closely related to the presence of the Madura community as immigrants who introduced the music to residents, especially in the Horseshoe region, East Java. *Ronjhang* music is believed to manifest cultural diffusion in Javanese culture.

Based on the background description, this research was conducted to analyse the diffusion of Madura culture and Javanese culture to provide information on how cultural diffusion occurs, especially in the art of *Ronjhang* music. Therefore, this research is entitled "*Ronjhang Music in Prajejan District, Bondowoso Regency in the Context of Cultural Diffusion*".

2. METHODS

In this study, researchers used a descriptive qualitative research design with an ethnomusicological discipline approach that emphasises the study of text and context and is assisted by social science. Ethnomusicology is a discipline that studies music through a culture. *Ethnomusicology* is also called "*anthropology of music*" in the United States and is included in the field of anthropology (Shin Nakagawa, 2000). In this research, the ethnomusicology discipline approach researchers use focuses on the central part of music anthropology. This is because anthropology is a science that studies or deals with human behaviour, which is in line with the concept of diffusion caused by the migration process carried out by humans. According to (Nurcahyono, O. H. 2021), etymologically, or the origin of the word, anthropology comes from two words from the Greek language: *anthropos*, which means "human," and *logos*, meaning "science."

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Documentation studies the form of data obtained from self-documentation by the author using electronic recording devices such as *mobile phones* and other supporting tools. Literature study used in this research comes from the book *Introduction to Anthropology* by Koenjaraningrat, literature books related to the research, and relevant previous research.

To analyse the data that had been collected, the researcher applied three main steps, namely data reduction, data presentation, and conclusion drawing. Furthermore, to ensure the validity of the data, the researcher utilised source triangulation and technique triangulation methods.

3. RESULTS AND DISCUSSION

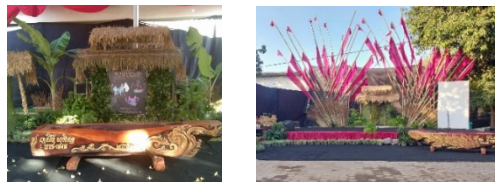
Prajejan is a sub-district located in Bondowoso Regency, East Java Province. Due to the high level of concern of the village government and community for preserving historic culture, in 2018, one of the villages in Prajejan Sub-district was named a Cultural Village by the Bondowoso District Government; the village is Prajejan Lor Village. Prajejan Lor is the birthplace of local heroes who fought during the Dutch military aggression in 1948, including Santawi. Every August, the village government of Prajejan Lor conducts various events to honour the heroes' struggle. Such as sowing flowers at the heroes' graves that coincide with Scout Day and cultural competitions, such as the *Ronjhang* competition. These efforts are made so that the community recognises their heroes and the existing culture is preserved, not drowned by time.

Forms of *Ronjhang* Music Presentation in Prajekan District, Bondowoso Regency

Ronjhang music is a traditional type of percussion music played by beating using a beater called *alu*. The presentation of *Ronjhang* music has several elements, including place, time, players, costumes, instruments, and music or songs.

a. Place

Prajekan Lor Village Hall is the most frequently used place to perform *Ronjhang* music for any celebration. For regular agendas such as routine exercises, for residents who already have their own *Ronjhang* musical instruments, the exercises will be held in their respective RWs at the house of one of the agreed-upon residents.



Documentation of the Cultural Week Arena at Prajekan Lor Village Hall
(Documentation: Prajekan Lor Village Government)

b. Time

When people in ancient times lived in colonies and were separated by a considerable distance between houses, the beating sound produced by this *Ronjhang* functioned as a sign or code of information from a community group. The news in question is about deaths, weddings, and other celebrations with different rhythms as a differentiator for each news.

Since 2013, every year from September to August, there has been an activity entitled "Pekan Budaya". The activity takes place during the week in Prajekan Lor Village. The cultural week is packed into a series of traditional competitions, including the *Ronjhang* music competition.

Ronjhang music not only actively performs in Prajekan Subdistrict, but also participates in events organised by the Bondowoso Regency government, with the Tourism Office also taking an interest in this art form.



Welcoming the arrival of MENPAREKRAF Sandiaga Salahuddin Uno
(Documentation: radarjember.jawapos.com)

c. Players

In the context of agricultural activities, the people who pound usually consist of 4 to 5 people. If in the context of entertainment, the required players can reach 7 to 10 players, including additional vocals.

d. Costumes

The costume element used in the presentation of *Ronjhang* music does not require special clothes; the *Ronjhang* music players are free to choose the costumes to be worn. The commonly used clothes are generally nuanced in Marlana's traditional clothing, which is typical clothing from Madura.



Player Costumes
(Documentation: Marlana Group Photo - Prajekan Lor)

e. Musical Instruments

Ronjhang musical instruments on all parts are made of wood. Wooden trees that are large enough and mature enough will be chosen to make *Ronjhang* musical instruments in order to get good quality.

The type of wood commonly used to make *Ronjhangan* musical instruments is jackfruit wood. In addition, jackfruit wood is also famous for its durability and resistance to termites.



Figure 4. *Ronjhangan* instrument belonging to Marlana Group - Praiekan



Figure 5. *Ronjhangan* pestle / beater

The *pestle* has two sizes. The long size is 107 cm and the short size is 67 cm. The way to play the *Ronjhangan* musical instrument is quite simple: by hitting it using a beater called a *pestle*. Apart from the base of the *Ronjhangan* hole, the players usually look for other parts of the *Ronjhangan* that produce a good sound (ideal) to be beaten.

f. Music and Songs

Ronjhangan is a percussive instrument because it makes a sound when pounded with different tones at each point. When farmers felt bored with their work in ancient times, they played *Ronjhangan* music while singing Madura songs to entertain themselves.

When used to deliver news, *Ronjhangan* music has a different rhythm in each performance. In Prajekan Lor Village, Prajekan Sub-district, one rhythm has been successfully explored again, namely the rhythm of the news "*Rajhapate*".

Rhythmic Patterns of *Ronjhangan* Music in *Dhagghadu'* Rhythms

1. The first *pestle* in the *Dhagghadu'* rhythm is a marker to start the game. It is positioned at one end of the side of the *Ronjhangan*. The colour of the sound produced is 'tak' and 'duk'.
Alu player position 1:



The position of the *alu* player 1 with a blow from above to produce the 'tak' sound



The position of the *alu* player 1 with a blow from the side to produce the 'thump' sound

Alu 1

Dhagghadu'

* side strike Ronjhangon with the side part of the pestle

Dhagghadu' Rhythm Pattern on Alu 1
(Transcription of Fani Faradiba, 2024)

2. The second *pestle* in the *Dhagghadu'* rhythm is played on the inner side of the *Ronjhangon* with the sound colour 'duk'. The second *pestle* acts as a marker to end the game. In the initial position, the second *pestle* will be played/beaten in a standing position, but during the game, the second *pestle* will be played in a sideways/oblique position.
Alu player position 2:



Alu player position 2



Figure 10: Position of *alu* player 2 with the *alu* tilted to end the game.

Alu 2

Dhagghadu'

Dhagghadu' Rhythm Pattern on Alu 2
(Transcription of Fani Faradiba, 2024)

3. The third *pestle* in the *Dhagghadu'* rhythm is played at one end of the side of the *Ronjhangon* opposite *pestle* one and has the sound colour 'duk'.
Alu player position 3:



Figure 12: Position of the *alu* player 3

Alu 3

Dhagghadu'



Dhagghadu' rhythmic pattern on *pestle 3*

(Transcription of Fani Faradiba, 2024)

4. The fourth *pestle* in the *Dhagghadu'* rhythm is played on the side of the *Ronjhangan*, with the position of the *pestle* tilted. It has the same rhythm and sound colour as the third *pestle*, 'duk'. Player position *alu 4*:



Figure 14: Position of the *alu* player 4

Alu 4

Dhagghadu'

*punch on the side of the *Ronjhangan*

Dhagghadu' rhythmic pattern on *pestle 4*
(Transcription of Fani Faradiba, 2024)

5. The fifth and sixth *pestles* in the *Dhagghadu'* rhythm are played on the inner side of the *Ronjhangan* with the sound colour 'tak' on *pestle six* and 'duk' on *pestle 5*. These two *pestles* are played alternately when struck.

Player positions *alu* five and *alu* 6:

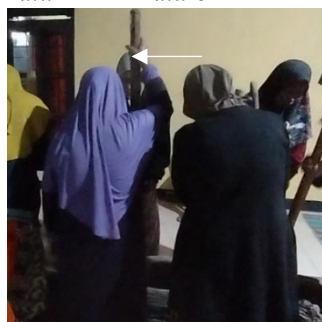


Figure 16: Position of *alu* player 5 to produce the 'thump' sound

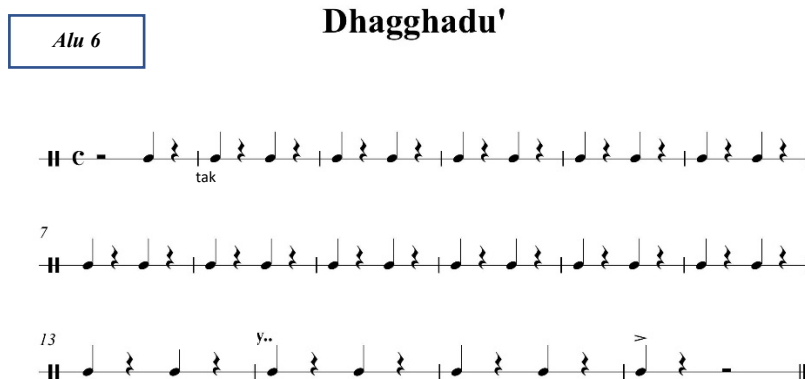


The position of the *alu* 6 player to produce the 'tak' sound

Alu 5

Dhagghadu'

Dhagghadu' rhythmic pattern on *pestle 5*
(Transcription of Fani Faradiba, 2024)



Dhagghadu' rhythmic pattern on *pestle 6*
(Transcription of Fani Faradiba, 2024)

The Diffusion Process of Madura and Javanese Culture that gave Rise to *Ronjhang* Music

Cultural diffusion is a process of spreading a culture caused by the movement (migration) of humans, either individually or in small or large groups. Cultural diffusion can occur through intensive interaction between individuals who come from different cultural backgrounds, either consciously or unintentionally.

According to (M. Ilham Zoebazary, 2017), *pandalungan* comes from the word "*dhalu*, " meaning a large metal pot. The term is a metaphorical expression used to describe an area inhabited by diverse ethnic groups with different cultural backgrounds. The *Pandalungan* region covers Pasuruan, Probolinggo, Situbondo, Bondowoso, Jember, and Lumajang regencies. According to Kusnadi (Prayogi & Oktavia, 2022), *Pandalungan* means:

First, the emergence of children from inter-ethnic marriages, especially between Javanese and Madura, occurred due to migration in the context of opening new agricultural and plantation land in the Horseshoe area. Third, the big pot refers to the *Javanese-Indonesian Bausastra* authored by Prawiroatmodjo (1985), which means a metaphorical conception that leads to the meeting of several kinds of ethnicities and cultures in space and time, interacting with each other, resulting in the production of a new culture.

Until now, the Madura community has had a close relationship with the island of Java, especially East Java. Migration of the Madura community has occurred in large enough numbers that it can even be said to have made an exodus, an event of moving from their hometown on a large scale.

Madura migration to Java

Population migration is one of the main components of demographic dynamics. (Rusli S, 1996) argues that a person is considered to have migrated if he or she moves residence permanently or semi-permanently (within a specific time) by travelling a certain distance, or moves from one geographical area to another. Push and pull factors, such as economic conditions, employment opportunities, education, and social and political stability, are the main determinants of migration patterns. According to Mantra (2003), the demographic process consists of birth (*natalitas*), death (*mortality*), and population movement (*migration*). Movement or migration indeed occurs due to the presence of driving factors. The level of migration volume in a region tends to increase in line with the complexity and heterogeneity of characteristics between regions. (Lee, 1966) suggests that factors, namely, influence migration flows:

Firstly, factors originating from the individuals themselves. Second, various conditions in the area of origin include limited land, low wage rates in the countryside, the time lag between planting and harvesting, the lack of employment opportunities, and the limited variety of jobs in the village. Third, the attractiveness of the destination region, such as the high wage rate and the many types of jobs available. Fourth, some

obstacles may be faced between the origin and destination areas, such as the availability of transport, the geographical conditions from the village to the city, and the distance between the two.

Population movements within a country's borders are internal migration (Nugroho & Agus Joko Pitoyo, 2017). The migration of people to Java Island and even other islands throughout the archipelago can be considered an internal migration because it continues even today.

Age of the Majapahit Kingdom

During the establishment of the Majapahit kingdom under the leadership of Raden Wijaya, Raden Wijaya had a close friend named Ranggalawe. Ranggalawe, considered an officer of great merit, was finally rewarded by the King of Majapahit as the Duke of Tuban. However, because Senopati Nambi was appointed mahapatih, Ranggalawe felt the King's decision was unfair. Ranggalawe felt disappointed and angry, increasingly incited by Dyah Halayuda to rebel against Majapahit. The Book of Pararaton in Hernawan (2016) also mentions that Ranggalawe's rebellion occurred in 1295.

It is known that the battle between Ranggalawe's troops and Majapahit royal troops took place around the Tambak Beras river (Fitroh & Kasdi, 2017). After the outbreak of the battle between Majapahit troops and Tuban troops due to the rebellion led by Ranggalawe, Ki Mahesa Anabrang, as the warlord of Majapahit, managed to defeat Ranggalawe by beheading him. After that, Rama (Nurfahrul & Khakim, 2018) revealed that news of the battle had reached the palace when the war was over, making the King very sad. The King felt guilty for Ranggalawe's death to Ki Wiraraja, Ranggalawe's father.

According to Purwadi in (Nurfahrul & Khakim, 2018), Ki Wiraraja was given a gift of half of Majapahit Earth in the east as a solace for his sad heart. Ki Wiraraja ascended the throne as a sovereign king in the eastern region, ruling a large kingdom. According to Kuntowijoyo (M. Syamsuddin, 2007), it is known that politically, geographically, and historically, Madura is one region with Java. (Surokim, 2015) said that during the division of provinces in the 1920s, Madura became part of the province of East Java.

Dutch Colonial Period

After the royal era, H. M. Syamsuddin (2019) stated that in the 18th century, Madura was under Dutch colonial rule. First by the VOC and, afterwards, by the Dutch East Indies government. During the Dutch colonial period, the Dutch colonialists brought much labour from Madura Island to be employed on PTP projects because of the extraordinary work spirit of the Madura. Since the colonial era, Madura has been known as a source of migrants to various provinces in Indonesia (Warsono, 1992). Madura people are famous for their travelling and trading personality. Even with this courage, not only in Java, the distribution of Madura people can reach outside Java to migrate.

During the colonial period, about 49% of economic activity was in East Java because Javanese land is known to have fertile land, in contrast to Madura land, causing the impact of poverty on its population, so many Madura people migrated to Java. According to Aji (2014), the general conditions of Madura Island that cause people to migrate are as follows: the soil conditions in Madura are less fertile to support agriculture, due to the type of soil composed of limestone, and the lack of rainfall.

According to Harton (2010), the migration pattern of the Madura people is as follows: migrants come to their destination in small groups of 10-15 people, they pass through Sumenep-Kalianget, then cross the Madura Strait, stopping at Panarukan harbour. Furthermore, Hartono (2010) explains that Madura migration consists of seasonal and sedentary types. Seasonal migration usually lasts for 2 weeks to 4 months. Over time, Madura migration shows a cultural tendency, where the movement has become a habit that occurs regularly through social channels such as family, close friends, and relatives from the same region (Suhanadji, 1998).

After the Madura exodus to Java occurred, the habit continued for generations, so most Madura people reside in East Java. In fact, according to Satrio (2018), the daily life of the Madura ethnic has quite high mobility; they migrate to various regions in Indonesia, even abroad.

The Fusion Process of Madura Culture into Javanese Culture

Ronjhang is a traditional production tool that spans various regions. With similar shapes but different names and sizes, these traditional production tools have their characteristics according to location. Its growth is estimated in the 19th to 20th centuries (1801-2000) before the introduction of modern production tools. Although it has different forms in each region, in principle, this *Ronjhang* is a tool for producing earth or agricultural products. The Madura region is one of the regions that uses this traditional production tool because the Madura region is an agricultural area with the majority of its population working as farmers.

After migrating outside the island of Madura, Madura also brings a lot of habits or traditions they have in them place. Migrants need entertainment to cure homesickness, build relationships with fellow ethnic groups, and strengthen solidarity to maintain their cultural and tribal identity overseas (Burhan Arifin, 2012). A similar phenomenon also occurs among Madura migrants who migrate to Java. Regarding naming, the Horseshoe region in East Java, which has been influenced by Madura culture, calls the means of production in this tradition as *Ronjhang*.

In the 21st century, or around 2001, *Ronjhang* experienced a shift in function. When *Ronjhang* was no longer used as a means of production, *Ronjhang* left the *intangible* cultural side. Local cultural observers, especially in Prajekan District, Bondowoso Regency, conducted cultural reproduction to continue preserving the *Ronjhang* traditional music culture.

The Emergence of *Ronjhang* Music in Prajekan Subdistrict, Bondowoso Regency

Around 2013-2014, the reproduction of *Ronjhang* music was carried out again. Starting from the discovery of *Ronjhang* in Banyuputih Village, Wringin Subdistrict, the performers brought the instrument to Prajekan Village to be introduced to the community and used in the implementation of festival activities in Prajekan Subdistrict, and the community looked enthusiastic about this *Ronjhang* instrument. Artists are also increasingly intensive in conveying the importance of preserving this culture.

Ronjhang has become a means of entertainment and generates a creative economy in the Prajekan District. To further strengthen and maintain the preservation of *Ronjhang*, the artists registered with the ministry to appoint *Ronjhang* as an *intangible* heritage or cultural value. This *intangible heritage* is derived from local cultures in the archipelago, including: traditions, folklore and legends, mother tongue, oral history, creativity (dance, songs, drama performances), adaptability and uniqueness of local communities (Galla, 2001).

Every year in August, the people of Prajekan Subdistrict are committed to continuing to carry out cultural festival activities with various competitions, including the *Ronjhang competition*. It does not only stop in the form of competitions, the community of Prajekan Subdistrict plans to make *Ronjhang* a new tradition. Preservation must be fought for by the wider community (Hadiwinoto, 2002).

In 2018, Prajekan Lor Village in Prajekan Sub-district was named the only Cultural Village in Bondowoso Regency by the then Regent of Bondowoso, Drs. Amin Said Husni.

4. CONCLUSIONS

In the form of presentation of *Ronjhang* music, some elements support how to present the performance. The presentation of *Ronjhang* music has several elements, including place, time, players, costumes, instruments, and music and songs.

Based on the results of the above research, it can be concluded that the Madura and Javanese Cultural Diffusion Process gave rise to *Ronjhang* Music, namely as follows:

1. Background Madura culture has been spread in the Horseshoe area since the Majapahit era and became a region under the name of the Duchy of Sumenep under the rule of Ki Wiraraja. Madura is an inseparable part of Java politically, geographically, and historically.
2. The acculturation process occurred quickly because the *Javanese community already knew the Ronjhang production tool* but with a different name, namely *lesung*. The term, people already feel familiar with the tool, so the spread process becomes easier.
3. Around 2013-2014, the reproduction of *Ronjhang* music was carried out again. With its existence increasingly challenging to find, cultural actors try to raise and reproduce *Ronjhang* and consider it a moral obligation, and will even make *Ronjhang* a new tradition.

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