

Music *Pa'baeng*: The Rainmaking Ritual of the Pariopo Tribe in Bantal Village, Situbondo Regency, East Java

Ahmad Baidhowi ^{1*}

Department of Cultural Arts Education, Surabaya State University, Surabaya, Indonesia

Abstract. *Pa'beng* music is accompaniment music in *Hodo* ritual known as rain request ritual in Pariopo Tribe. Rituals that still run every year for the survival of ancestors since hundreds of years ago. The ritual is carried out at the peak of the drought arrives hoping that the rains fall so that the resulting harvest is abundant. Despite its development, this ritual changes and develops in line with the changing times. Nowadays, *Pa'beng* music develops and began to be known by the public with entertainment music without eliminating its authenticity. The art community of Bantal Village elevates *Pa'beng* music into entertainment music so that *Pa'beng* music can be known by the public and maintained its sustainability. The purpose of this research is to examine the history of *Pa'beng* music ranging from music as an accompaniment to the traditional ceremony of *Hodo* rituals until now into entertainment music. This research focused on the history of *Pa'beng* music in the changing times and the change of music function itself. This research uses the qualitative method to describe *Pa'beng* Music's background as a *Hodo* ritual accompaniment to produce descriptive data. Descriptive data is in the form of words and actions, therefore requiring methods that allow researchers to capture language and behavior. The data covers interviews, photography, videos, personal documents, and other official recordings.

Keywords: *Pa'beng* music, *Hodo* ritual, music traditional, ritual ceremony, music community

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1 Introduction

The Indonesian nation is a multi-ethnic nation, namely a society with a diverse cultural background. It is proven by the variety of arts owned by each region, from music, dance, and visuals. This diversity is a national cultural asset that needs to be improved to maintain the culture in Indonesia because regional culture is a potential source that can provide the character and characteristics of the national personality to create an identity of a country. There are many different variations in the ranging area in that culture, starting from different functions, forms, and characteristics because each region has different customs and cultures.

Currently, the majority of Indonesian music lovers prefer to enjoy modern music than regional music [1]. Likewise, in this modern era, it is straightforward to access digital music, western

*Corresponding author at: Department of Cultural Arts Education, Surabaya State University, Indonesia. – 60213.

E-mail address: ahmadbaidhowi108@gmail.com

music, etc. It is challenging to get information on arts or culture in one's own area because there is no publication and no regeneration that continues and preserves the culture in the area. Traditional musical instruments from each region are very important for community life because community life will not be separated from the customs of the local community. Culture must be guarded and preserved regional characteristics and function of the traditional musical instrument itself. Especially with this modern era, many young people forget about their regional arts and their own traditional musical instruments.

Pa'beng music is a regional musical instrument of the Pariopo Tribe, which is believed to be the music for summoning rain currently performed annually in Pariopo tribal ceremonies. *Pa'beng* music made of bamboo resembles a traditional drum (*kentongan*) played with various regional dances of the Pariopo Tribe of Situbondo Regency. This musical instrument is included in rhythmic music because it is played by being hit. The musical community of Bantal Village, Asembagus District, Situbondo Regency is one group that preserves the *Pa'beng* musical instrument. Initially, the *Pa'beng* musical instrument was a musical instrument for summoning the rain, which has become a traditional ritual of the Pariopo tribe. A traditional ceremony is carried out when the peak of the dry season arrives and plays a *Pa'beng* musical instrument in an attempt to ask the ancestors to rain immediately. With the willingness of one of the village music community coaches in Bantal village that the art would not become extinct, asked permission from the teachings of the Pariopo tribe so that *Pa'beng* was developed and became a typical musical instrument of the Situbondo Regency. Finally, the village of Bantal music community learned how to make a *Pa'beng* musical instrument and developed it with other bamboo musical instruments to become a unique musical blend. The *Pa'beng* musical instrument is made of elongated bamboo and has a split that functions as a string; at the top, it is designed with a hole to be hit to produce a sound like a bass (Hosnatun, interview, February 16, 2019). The *Pa'beng* musical instrument has become an icon of the Bantal Village music community by combining other bamboo musical instruments. Bantal village music community also often gets the opportunity to appear at various events in Situbondo and outside the region.

2 Method

The method used in this research is descriptive qualitative. The data are in the form of words obtained through various sources. The data that has been accumulated then analyzed through the phase of qualitative data analysis, the results are presented in a descriptive qualitative manner. A qualitative approach is a research procedure that produces data in the form of written or spoken words from the speakers and behaviours observed and directed to the background as a whole [2, p.1].

The word qualitative implies an emphasis on processes and meanings that are not closely studied or have not been measured (if measured) in terms of their quantity, intensity, or frequency. Qualitative researchers emphasize the socially constructed nature of reality, related to the researcher and the subject under study, and the pressure of situations that shape the investigation. Such researchers attach great importance to the value-required nature of the inquiry. They seek answers to questions that highlight how social experiences arise and how they derive meaning. In contrast, quantitative research focuses on measuring and analyzing causal relationships between various variables, not the process. The investigation is considered to be in a value-free framework [3, p.6].

This study used a qualitative research method to describe the background of *Pa'beng* Organology Study to produce descriptive data. Descriptive data, namely in the form of words and actions of people, requires a method that allows researchers to capture language and behaviour. The data includes interview transcripts, photography, videos, personal documents, and other recordings.

3 History of *Pa'beng* Musical Instruments

Pa'beng music is a traditional musical art originating from the Pariopo hamlet of Bantal Village, Asembagus District, Situbondo Regency. According to the elders of Pariopo Ke Absu, in ancient times, the people who encroached on the forest in the south of the hamlet often played this *Pa'beng* in the middle of a saturated night far from the Pariopo village. These forest encroachers try to entertain themselves by making the *Pa'beng* bamboo musical instrument. The way to play a *Pa'beng* musical instrument is to hit the hollow end covered with a *tapena penang*. In this section, it will produce a sound like a drum stroke. *Tapena penang* is called *pa'gheppak*. Another part is the *bellet* or bamboo nuchal, which functions as a guitar as a string. This part, if hit, will produce a "*beng*" sound.

The public widely knows the *Pa'beng* music as music for calling the rain because it performs at traditional ceremonies at the Pariopo hamlet to call the rain in the dry season every year. Starting from the elders to the children following the ceremony, it is still running every year, usually in November at the peak of the dry season. The Pariopo tribe holds a ritual ceremony so that the harvest at the peak of the dry season remains abundant and so that rain will immediately fall at the peak of the dry season. Besides that, the artists who join Bantal Village music community want to preserve this traditional music to be better known to the wider community, especially the Situbondo area, by developing musical instruments into entertainment music without losing its authentic identity.

In 2014, the Situbondo artist asked permission from Ke Absu to introduce *Pa'beng* music to the general public so that it could be widely known and not lost in time with the current digital era because this *Pa'beng* music is one of the legacies of the elders that need to be preserved as a

typical regional art of Situbondo Regency. The Situbondo artists see this *Pa'beng* musical instrument as simple but unique and rare, which does not necessarily exist in various regions in Indonesia. Although this *Pa'beng* musical instrument looks similar in shape to a bamboo musical instrument originating from Bandung and Madura, its composition is different from the *Pa'beng* musical instrument. The artists have also looked for differences between some of these musical instruments. At that time, Madurese artists also claimed that the musical instruments were almost similar, but when they saw the musical instruments directly, they also conveyed a significant difference in the sound and composition of the musical instruments. Therefore, this *Pa'beng* musical instrument is officially declared as a traditional musical instrument typical of Situbondo Regency. Ke Absu, like the maker and inventor of the first musical instrument, also allowed *Pa'beng* music to be published to the wider community with the aim that the wider community, especially the Situbondo people themselves, know their local arts. *Pa'beng* music comes from the word "Pak" which means the right-hand hits the bamboo by producing the sound "pak" and "Beng" which means the left-hand hits the bamboo with a "Beng" sound so that it is strung together into "*Pa'beng*" (Hosnatun, interview, February 16, 2019).

The name of *Pa'beng* uses the Madurese language so that it is easy to remember and easily recognized by the Situbondo people. The term itself is used in the Madurese language because most Situbondo residents use the Madurese language in everyday life. Although this musical instrument is made of simple materials, this *Pa'beng* music has a distinctive meaning, history and sound. With the current digital era, Situbondo artists do not want the younger generation to forget the history of *Pa'beng*'s music to die and become extinct over time. Hosnatun, as the motivator and artist of Situbondo, rushed to have the motivation to preserve the *Pa'beng* musical art so that young people would know regional arts and be proud to have traditional regional arts by inviting young people to make *Pa'beng* musical instruments, introducing *Pa'beng* musical instruments, holding exercises routinely to get used to playing *Pa'beng* music, inserting *Pa'beng* music into school extracurriculars so that students are more familiar with *Pa'beng* musical instruments.

The *Pa'beng* music community has also been honoured to perform at various regional and foreign events. Ever appeared at an Art forum event in Surabaya in 2018, performed at a bamboo music parade at Candrawilwatikta, performed at Hotel Bumi Resort Surabaya, etc. The achievement that is quite encouraging by displaying a simple musical instrument, namely the *Pa'beng* musical instrument, can show that traditional musical instruments are not inferior to modern ones.

4 The Implementation of Rain Request Ritual Ceremony

The Pariopo tribe's ritual of rain requesting is called the *Hodo* ritual. The *Hodo* ritual consists of several phases of the procession that must be passed. Before the core event of the *Hodo* ritual is carried out, the community first carries out a procession that is so complex and sacred (pre-ritual). Pre-ritual is a series of *Hodo* rituals that must be carried out because it is believed by the local community to be a condition that must be done to expect smooth implementation at the core event. Some trade arts in Indonesia often carry out Pre-rituals in general as a request to God to provide fluency and blessings in the process of the ceremony or ritual to be carried out.

a. Pasucen phase

The first thing that *Hodo* perpetrators must do is the stage of self-purification or pesucen. This phase must be carried out by all *Hodo* implementers consisting of ritual (tradition) stakeholders, musicians, musicians, and dancers. This purification is carried out in a spring which the local community calls *se capcap*. The word *se capcap* is the Madurese language which means "that which drips", it is called *se capcap* because the location of this spring is on the bulk wall where the water continues to flow. The *se capcap latak* springs are located in a hilly valley far from residential areas. The access road to the spring is quite tricky and tiring, along a hilly dirt road that is quite steep and steep, so it requires physical toughness to reach it.



Figure 1. People pray and purify themselves

The pesucen phase is usually carried out in the late afternoon before evening. One by one, the performers of the ceremony clean themselves by bathing and washing with ablution. Pesucen is led directly by the ritual practitioner by pouring water on all ritual performers, with the intention of purifying oneself physically and mentally to face the Creator. Through a clean heart and mind, it is hoped that the requests through the prayers that are offered can be answered. Outwardly, the pesucen stage is considered as one of the ritual stages to ask for rain, but behind it, there is a deep meaning that the pesucen is considered a manifestation of human love for the natural surroundings. The community's conservation towards spring water sources is a manifestation of their concern for maintaining and preserving the balance of nature.

b. Meditation phase

After the pesucen phase is complete, then the next step is the meditation phase. Rituals come to a cave to perform meditation at night. The local community named the cave the Tiger cave, which is said to have also been a place of worship for Raden Damarwulan when asking for directions asking for the rain to drop. During the meditation all night long, the ritual performers were not allowed to sleep but instead said prayers until the early morning. The prayers that are delivered based on Islam learning to ask Allah to get mercy from the rain. In addition, requested and prayers are carried out so that the implementation of the rituals the next day will run well and get the blessing of the rain.

c. The sacrifice phase

After the meditation phase is complete, the next phase is the sacrifice phase (slaughter of sacrificial animals) to express gratitude to God. This sacrifice phase is also based on the story of Raden Damarwulan, who received instructions from God to slaughter livestock in the form of black goats. The location for the slaughter of sacrificial animals is carried out on a hill called Mount Masali. The sacrificial animal meat is cooked to serve as a dish during the ritual ceremony with tumpeng rice and eaten together after the ceremony is over. Sacrifice in a series of *Hodo* ceremonies means a symbol of soil fertility or welfare for the people of Pariopo hamlet.

Furthermore, the ritual performers prepare other equipment for the *Hodo* ritual ceremony. Other equipment includes traditional musical instruments in the form of gamelan, drums and flutes. In addition, the ritual performers are equipped with costumes (traditional clothing for rituals) in the form of black pants, red and black *odheng* (headband), scarves, as well as belt and bracelet accessories made of coconut leaves.

d. *Hodo* ritual implementation

After the ceremony preparations are complete, all ritual performers go to Batu Tomang to the *Hodo* ritual. Tomang in Madurese means stove, called Batu Tomang because at that location, three large stones resemble a cooking stove. The middle cavity between the three large stones is the location for the *Hodo* ritual. The ritual performers sit cross-legged in a circular formation around the offerings. A ritual practitioner stands and circles the circle spreading the smoke of burning incense or incense. Furthermore, another ritual performer chants the song (intro) with the hope that the ritual implementation can run smoothly and solemnly. The chanted song is called "Tembang Pamojhi", sung by one person, but occasionally followed by other ritual actors.



Figure 2. *Hodo* Ritual Implementation



Figure 3. Pariopo Musician

During the recitation of the *pamojhi tembang*, the other ritual performers "agree" by raising their hands and swinging them up and down repeatedly. This movement means a request to God, the owner of the universe. Then the musical instruments began to be played by each musician in sequence, while other ritual actors began to get up until all the musical instruments were played. With complete musical accompaniment and *pamojhi tembang*, the ritual performers began to dance the offerings while forming a circular formation. At the end of the ritual, one by one, the visitors who watched on the edge of the ceremonial arena were invited to participate in dancing together. Then the *Hodo* ritual ends with praying and eating together. At the end of the ritual, it is usually marked by the rain falling at that location immediately.

5 Conclusion

Pa'beng music is a musical instrument that is included in the rain request ritual or the *Hodo* ritual. The *Hodo* ritual is a traditional ceremony for the Pariopo tribe passed down from generation to generation, which has survived to this day. This ritual is a traditional ceremony to ask for God's blessing, which is in the form of rain. As time went on, *Pa'beng* music evolved into entertainment music which was formed by the *Pa'beng* community in Bantal Village, Asembagus District, Situbondo Regency. Besides, *Pa'beng* music does not eliminate the customs or sacredness that exist in the Pariopo tribe. The development of *Pa'beng* music aims to make the wider community can enjoy traditional arts.

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