



## **Organology of Gong Gumbeng Instrument in Wringanom Village Sambit Ponorogo**

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### **Abstract**

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This research aims to determine the organology of making Gong Gumbeng from the beginning until it can be used. The problem focuses on (1) the process/stages for selecting the materials and tools. (2) Second, what is the process of making Gong Gumbeng (3) Third, what is the process of aligning the Gong Gumbeng (4) Fourth, what is the function of the Gong Gumbeng in the Wringinanom community. To approach this problem, a theoretical reference from Sri Hendarto entitled Organology and Acoustics I&II is used, which in the book reveals the materials and tools used in making a musical instrument, the process of making a musical instrument, tuning musical instruments, and the function and role of musical instruments. The method used in this research is qualitative research with descriptive analysis. Data was collected through observation, interviews, and literature study. This study concludes that the Gong Gumbeng is an important musical instrument for the Wringinanom people. This research also reveals the process of making the Gong Gumbeng musical instrument, the tools and materials used, the tuning process, and the role and function of the Gong Gumbeng musical instrument for the Wringinanom community.

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## INTRODUCTION

Gong Gumbeng is an art form with a set of musical instruments made of bamboo. The composition of this instrument consists of 15 gumbeng units, one gong bonjor, one Kendhang, and one siter. Gong Gumbeng art is included in the category of musical art because the elements that dominate this artwork are sound and vocals. In this context, the sounds produced function as a means of artistic expression and play an essential role in the social and cultural interactions of the local community.

Gong Gumbeng art is in Wringinanom Village, Sambit District, Ponorogo Regency. A village rich in local wisdom and cultural heritage preserved for generations. The village is known as one of the centers for preserving various traditional art forms, including Gong Gumbeng, one of the cultural heritages with high historical and social values. Therefore, the village is also known to have a rich historical background, where the lives of its people have been closely intertwined with the traditions and cultural practices inherited by their ancestors (Triyono, Trilaksana, 2022).

Gong Gumbeng art has an essential role in the social and cultural life of the Wringinanom Village community. The function of this art is not only as entertainment, but also as a means of ritual, especially in the clean village event. The clean village ritual is a tradition held periodically to ask for safety, welfare, and blessings for the community. Gong Gumbeng plays a central role in this context, where its musical performances are expected to bring positive energy (Lupitasari, Hidajad, 2018).

Soedharsono (Restrika et al, 2016, A., G., & Wafa, M., 2023) revealed that there are three functions of art, namely (1) as a means of ritual; (2) as a personal expression, which is generally in the form of personal entertainment; (3) as an aesthetic presentation. Art as a ritual tool is

often used in religious ceremonies and rituals. Music, dance, or visual art expresses spiritual beliefs and honors traditions in many cultures. Art can therefore be a powerful tool for communication, reflection, aesthetic experience, and shaping cultural and social identity.

Gong Gumbeng is vital in the context of local culture and identity in Wringinanom Village. This critical role is a ritual tool in the village clean-up event. In the village cleansing ceremony, Gong Gumbeng plays a central role. Its sound is used to accompany the ritual procession, creating a sacred atmosphere that supports spiritual activities. The ritual aims to cleanse the village of negativity and invoke safety and blessings for the local community.

Gong Gumbeng performances during village clean-up events strengthen community members' sense of togetherness and solidarity. This activity involves active participation from residents in preparation and execution, thus creating stronger social ties. Gong Gumbeng performances, on the other hand, also teach the younger generation about traditional values and the importance of preserving cultural heritage. It helps young people understand their community's identity and history and maintain existing skills and knowledge.

The changing times significantly challenge the art of Gong Gumbeng music in Wringinanom Village. A decline in interest has led to a lack of young people involved in preserving Gong Gumbeng. Without a successor to learn and preserve this tradition, there is a risk that the art will disappear over time. Losing interest in Gong Gumbeng can lead to declining local cultural values. This art is not just entertainment, but also part of the identity of the Wringinanom community.

This research focuses on the organology of the Gong Gumbeng musical instrument in Wringinanom Village, Sambit District, Ponorogo Regency. The research aims to find an in-depth study of the physical structure of Gong Gumbeng, including materials, size, and

design. It goes on to understand how each element contributes to its sound and function in performance.

Sri Hendarto (2011:15) explains that organology is a scientific discipline that studies musical instruments holistically. In this context, "aspect" includes several essential dimensions: form, sound, how to play, and the context of the musical instrument in human life. Organology is thus a study that also involves in-depth analysis of the social and cultural aspects that influence the use and evolution of musical instruments in people's lives (Saputra, Gde Agus Mega, 2019). Social and cultural elements place musical instruments not only as objects, but also as an integral part of human experience and culture (Triswanto: 2016).

This research is expected to contribute to the documentation and preservation of traditional culture, especially those related to the use of gong gumbeng in the Wiringinanom Village community. It can also contribute to a deeper understanding of the physical characteristics, sound, and playing techniques of gong gumbeng and its role in local culture. It also reveals how gong gumbeng functions in the social and cultural context of the community, including its role in ceremonies, celebrations, and social interactions.

## METHOD

The research used the descriptive qualitative method to understand phenomena through non-numerical data collection (Adlini et al., 2022; Sutriyanti & Mohamad, 2024). The descriptive qualitative method is suitable for organological research on Gong Gumbeng, as it allows researchers to explore and describe the cultural complexities surrounding the instrument.

The research steps in the method in question are carried out in stages:

Data Collection:

Interviews, involving musicians, artisans, and local people, to get their perspectives on Gong

Gumbeng. Observation, by observing the practice of making and using musical instruments in the context of local culture. Documentation is achieved by collecting information from relevant literature, archives, and other sources.

Data Analysis and Description of Results:

Organizing data, identifying patterns and meanings from the data collected, and presenting findings that describe the organology of Gong Gumbeng in Wiringinanom Village.

## RESULT AND DISCUSSION

Gong Gumbeng art is a cultural heritage from Wiringinanom Village, Sambit District, Ponorogo Regency. This traditional art represents the richness of regional music and has profound social and cultural meanings. In this case, the organological approach is critical to study and understand the form and function of musical instruments used in Gong Gumbeng performances.

This Gong Gumbeng art instrument is included in pentatonic musical instruments. A pentatonic instrument is a musical instrument tuned in slendro with five scales. In the repertoire of Javanese traditional music, Slendro is a laras of five kinds, namely laras barang, laras gulu (neck), laras dhadha (chest), laras lima, and laras nem (Santoso, 1986, p. 11).

The discussion of the organology of Gong Gumbeng musical instruments in Wiringinanom Village will explore various aspects, from the physical and technical description of each instrument to their role and interaction in creating harmony. The main instruments, such as Gumbeng, Gong Bonjor, Kendhang, and Siter, will be analyzed in depth to understand

the contribution of each instrument in the unity and entirety of Gong Gumbeng art.

The organological analysis of Gong Gumbeng's musical instruments is expected to yield greater insight into how each instrument collaborates and functions in creating a dynamic and memorable musical experience. In addition, this study also aims to highlight the importance of preserving traditional arts in the face of modernization challenges, so that Gong Gumbeng can continue to live and thrive in the community.

The study of organology is essential to appreciate the complexity and beauty of the art of Gong Gumbeng and preserve it in the context of local culture. The organology of Gong Gumbeng musical instruments includes studying the structure, function, and interaction of the instruments involved in the artistic event. Structure study involves analyzing each instrument's materials, forms, and manufacturing techniques. The study of function is to identify the role of each instrument in the performance. The study of interaction involves understanding how the instruments collaborate to create harmony and dynamics in the performance, as well as their impact.

### 3.1. The Instrument Structure

The art of Gong Gumbeng consists of several main instruments and additional instruments, each of which has seven instruments, namely Gumbeng, Gong Bonjor, Saron, Slenthem, Gambang, Kendhang, and Siter. Combining these instruments creates a dynamic and memorable musical experience

that characterizes the art of Gong Gumbeng. Each instrument in this art has a different structure that adapts to the needs of each sound.

#### 3.1.1. Gumbeng

Gumbeng is one of the musical instruments of the Gong Gumbeng art, played by shaking. The sound produced comes from the instrument's vertical and horizontal movements. This instrument uses a pentatonic scale consisting of five tones, namely 1, 2, 3, 5, and 6, which in the Javanese Karawitan tradition are called *ji*, *ro*, *lu*, *mo*, and *nem*. The playing technique is similar to *angklung*, where the sound is produced by shaking the instrument.

The structure of the Gumbeng musical instrument is made of selected *wulung* bamboo (*pring ireng*), which has a resonant sound. Bamboo was chosen because it is lightweight, easy to obtain, and can produce clear tones. The design and construction consist of several bamboo tubes cut to different lengths. These are arranged perpendicular to the handle, hollowed out at the top and bottom, and connect three large bamboos with small stick-shaped connectors. Each tube produces a unique tone, depending on the length and diameter. The tubes are then tied together using rope or wire, forming a device that is easy to play with, either swinging or striking.



Figure 1. A gumbeng musical instrument



Figure 2. Gong Bonjor instrument

### 3.1.2. Gong Bonjor:

Gong Bonjor is the Gong Gumbeng ensemble's signature instrument and is the art form's main hallmark. The instrument is made from native bamboo and consists of two main components, a small bamboo and a large bamboo, where the small bamboo is placed inside the large bamboo with one end of the segment open. The instrument is supported by a wooden pole approximately half a meter high. The sound is produced through the aerophonic process of blowing into the small bamboo, causing resonance within the large bamboo. This resonance creates a reverberation effect that resembles the sound of a gong in Javanese-style Karawitan.

The structure of the Gong Bonjor instrument is made from quality ori bamboo, and was chosen for its large and resonant shape. The design and construction are an oval, where the bamboo tube is cut to a particular length to produce the desired tone. The hollow space of the cavity is made in such a way as to optimize resonance as well as the source of sound, allowing for a more transparent and stronger sound.

### 3.1.2. Saron

In the art of Gong Gumbeng, there is a musical instrument called a saron. This instrument is fundamentally different from the saron in Javanese gamelan. Saron in Gong Gumbeng art refers to a type of angklung arranged in a row and hung on a special stand. The technique of playing it is by shaking it so that it produces sound. To support the player's comfort, this instrument is usually equipped with an additional support that emphasizes its position, allowing the player to play it either while sitting in a chair or standing.

The structure of the Saron instrument is made of bamboo, similar to angklung, which provides natural resonance. Bamboo is also often used to create a warm sound. Saron consists of several horizontally arranged bamboo slats, usually between five and nine, depending on the type and function in performance.





Figure 3. Saron instrumen

### 3.1.2. Slenthem

Slenthem in Gong Gumbeng art is an instrument composed of 12 bamboo slats arranged in a row. Each bamboo blade has a different size, starting from the longest blade, about  $\pm 100$  cm on the left side, and the shortest blade, about  $\pm 30$  cm on the right side. The difference in the length of the bamboo slats results in a variation in pitch, with the longer slats producing a relatively low pitch, while the shorter slats produce a higher pitch. All the bamboo slats are placed on a trapezoidal wooden container with a hole at the top that serves as a resonance chamber. The wooden container has dimensions of  $\pm 100$  cm in length,  $\pm 50$  cm in width, and  $\pm 20$  cm in height, which serve as a support and resonator for the sound produced.



Figure 4. Slenthem instrument

### 3.1.2. Gambang

Gambang is a musical instrument in the art of Gong Gumbeng with a shape similar to a slenthem, but smaller in size. The way to play it is by being hit like a slant. The main difference lies in the striking instrument used; the Gambang is struck using two smaller striking instruments than the slenthem. The structure of the Gambang instrument in Gong Gumbeng is made of wood, generally using a type of wood that has good resonance, such as teak or wulung wood. The number of Gambang blades usually consists of several wooden slats arranged horizontally, with the number of blades varying according to musical needs in the organology of Gong Gumbeng.

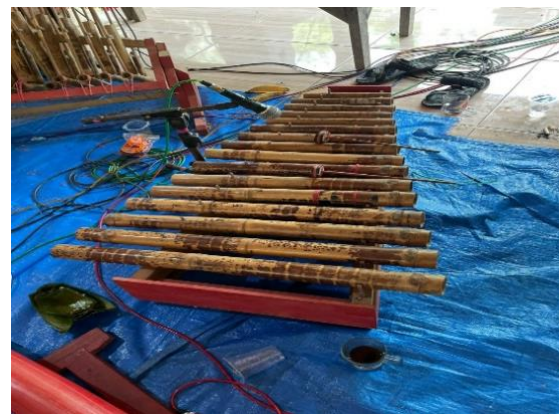


Figure 5. Gambang Instrument

### 3.1.2. Kendhang

In Gong Gumbeng, two types of Kendhang are used, namely kendhang bem and kendhang ciblon. Kendhang ciblon, or kendhang batangan, functions as a rhythmic regulator, just like Kendhang in Javanese gamelan ensembles. However, kendhang bem is larger than kendhang ciblon or kendhang batangan. The structure of the kendhang instrument is made of high-quality wood and animal skin, which gives it good strength and resonance. The design and construction are cylindrical, with two sides open to produce sound. The size of the Kendhang

varies, where the diameter and length will affect the tone and character of the sound produced.



Figure 6. Kendhang instrument

### 3.1.2. Siter

Siter is the name of one of Gong Gumbeng's musical instruments. Siter consists of steel strings mounted lengthwise on a small rectangular box. The square has small holes at the top that function as resonators. This instrument is played by plucking with the fingers. The structure of the siter instrument is made of good-quality wood, such as teak or mahogany. This instrument is also equipped with strings made of nylon material. The rectangular shape has a narrowed part and several strings stretched at the top. Siter in the art of Gong Gumbeng is one of the additional musical instruments.



Figure 7. Siter Instrument.

## 3.1. The Instruments Function

Understanding the function of instruments in the organology of Gong Gumbeng shows that each instrument does not stand alone. However, they complement each other to create harmony and dynamic music. The collaboration between Gumbeng, Gong Bonjor, Kendhang, and Siter results in a well-rounded and memorable musical experience, reflecting the richness of local culture and tradition, in this case, the tradition of the people in Wiringinanom Village.

Each instrument has a specific role that contributes to the overall musical experience. The function of each instrument in the art of Gong Gumbeng is as explained below:

### 3.2.1. Gumbeng, Saron, Slenthem, and Gambang

Gumbeng, Saron, Slenthem, and Gambang are the leading melody producers. Its cheerful and harmonious sound creates an uplifting feel. Gumbeng is a key instrument in producing the melody, which is the core of the musical composition. The sounds produced by these four instruments have unique characteristics that distinguish them from other instruments, making them the center of attention in every performance.

### 3.2.2. Gong Bonjor

Gong Bonjor acts as a marker of change in the music. Its deep, resonant sound marks the transition between sections of the performance, providing rhythmic guidance for the performers. Gong Bonjor, as a marker of change in the music, has a vital role in the art of Gong Gumbeng. With its deep, resonant sound, the gong provides rhythmic guidance for performers and adds a dramatic dimension to the performance. This function makes it essential to create a harmonious and engaging musical experience for the audience.

### 3.2.3. Kendhang

Kendhang maintains rhythm and tempo, ensuring continuity in the music. The varied beats create interesting dynamics. Kendhang provides the basic beat that guides the other instruments. Helps all the players stay synchronized in time and melody, ensuring that every part of the performance runs smoothly. With a consistent beat, the Kendhang helps determine the pace of the music, whether it is slow, medium, or fast.

#### 3.2.4. Siter

The siter functions as a harmonic instrument, adding depth to the melody and creating a richer feel in the Gong Gumbeng ensemble. With its soft, squeaky sound, the siter complements the melody produced by the Gumbeng. It creates more complex and fascinating layers of sound. The siter can play chords or tonal variations that enrich the musical structure and enhance the composition's depth and beauty.

Table 1. Instrument function Gong Gumbeng

No	Instrument Name	Function
1	Gumbeng	Gumbeng functions as the primary melody producer, acting as a key instrument in producing melodies that are the core of the musical composition in the art of Gong Gumbeng.
2	Gong Bonjor	Gong Bonjor acts as a marker of change in the music. Its deep, resonant sound provides rhythmic guidance for the players in Gong Gumbeng.
3	Kendhang	Kendhang functions to maintain rhythm and tempo, ensuring the continuity of the Gong Gumbeng music.
4	Siter	The Siter functions as a harmonic instrument, adding depth to the melody and creating a richer feel in the Gong Gumbeng ensemble.

#### Instrument Interaction

The interaction of instruments in Gong Gumbeng is a crucial aspect that determines musical richness and complexity. Each instrument not only functions individually, but also collaborates to create a balanced harmony. The interaction of instruments in the organology of Gong Gumbeng art reflects harmonious cooperation between various musical elements. The collaboration between Gumbeng, Gong Bonjor, Kendhang, and Siter creates a dynamic and immersive experience. Through responsiveness, rhythmic organization, and narrative creation, these interactions enrich the performance and strengthen the relationship between performer and audience.



Figure 8. Gong Gumbeng showcase

Instrument interaction in Gong Gumbeng relates to harmonic collaboration, response to melody, rhythm, and tempo regulation, and role in musical narrative.

#### 3.3.1. Harmonic Collaboration

The interconnected sound of instruments such as Gumbeng, Gong Bonjor, Kendhang, and Siter complements each other. Gumbeng provides the main melody, while Siter adds harmony. Gong Bonjor marks transitions, and Kendhang keeps the rhythm. By playing their respective parts, the instruments create complex layers of sound, resulting in a harmonious musical experience within the musical unity of Gong Gumbeng.



### 3.3.2. Melody Response

In Gong Gumbeng performances, players often respond to each other directly. For example, a change in pitch or rhythm on the Gumbeng may be followed by a change on the Kendhang or Siter, creating a dynamic musical dialogue. This interaction focuses not only on technique, but also on mood creation. When one instrument stands out, other instruments can support with appropriate nuances, enriching the emotions in the performance.

### 3.3.3. Rhythm and Tempo Settings

The Kendhang is a rhythmic regulator, while the gong marks tempo changes. This interaction ensures that all instruments move synchronously, creating a harmonious flow. Musicians can adjust the speed and beat based on the interaction, giving room for improvisation and creativity in the performance.



Figure 9. Kendhang instrument, in Gong Gumbeng.

### 3.3.1. Gendhing Composition

The art of Gong Gumbeng has several musical compositions, which, according to the tradition of the local community, are called gendhing. There are several gendhing repertoires in Gong Gumbeng performances with a fixed order as follows: 1) Lancaran Ricik-Ricik; 2) Lancaran Kebo Giro; 3) Manyar Sewu; 4) Ladrang Slamet;

5) Ladrang Mugi Rahayu; 6) Ketawang Puspawarna; 7) Ketawang Sinom Parijatha; 8) Langgam Caping Gunung; 9) Sri Huning.

All gendhing presentations in the art of Gong Gumbeng use the imbal technique. The imbal technique is a percussion technique in which bonang barung and bonang turunan play melodic patterns of several tones, played alternately and regularly to relate to each other. (interview with Sarju, June 19, 2025).

## CONCLUSIONS

Organology of Gong Gumbeng musical instruments in Wiringinanom Village, Sambit Subdistrict, Ponorogo Regency, revealed various essential aspects related to the structure, function, and interaction of instruments in this traditional art.

Gong Gumbeng consists of various instruments, including Gumbeng, Gong Bonjor, Kendhang, and Siter. The materials used, such as bamboo for Gumbeng and wood for Kendhang, show attention to local wisdom and the quality of the sound and resonance produced. Each instrument in Gong Gumbeng has a clear function. Gumbeng, Saron, Slenthem, and Gambang are the leading melody producers. Gong Bonjor marks changes and dramatic effects. Kendhang keeps the rhythm and tempo. Siter functions as a harmonizer, adding depth to the melody.

The interaction between instruments is significant in this art form. The collaboration between Gumbeng, Kendhang, Siter, and Gong Bonjor creates a balanced and dynamic harmony. Players often respond to each other directly, allowing for improvisation that

enhances the creativity and uniqueness of each performance.

Overall, the research on the organology of Gong Gumbeng musical instruments in Wiringinanom Village, Sambit, Ponorogo highlights the complexity and richness of this art form as an integral part of local culture. Through an in-depth understanding of the instruments' structure, function, and interaction, this research provides an overview of the importance of preserving and developing traditional arts in facing the challenges of modern times. The preservation of Gong Gumbeng is not just about maintaining tradition, but also about celebrating and strengthening a cultural identity that continues to live and thrive.

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