

Traditional Music Kongkil:

The Meaning of Philosophy and the Challenges of Contemporary Life

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Abstract

Traditional Kongkil music from Bungkal Village, Ponorogo, East Java, Indonesia, constitutes a form of local cultural heritage imbued with philosophical and social meaning. As a bamboo-based musical tradition employing slendro and pelog scales, *Kongkil* reflects the relationship between humans and nature while articulating values of social harmony within the community. This study aims to examine the philosophical meanings embedded in *Kongkil* music and to analyze its transformation in response to contemporary social and cultural change. The research employs a descriptive qualitative method, with data collected through observation, in-depth interviews, and literature review. The data were analyzed comparatively to identify patterns of continuity and transformation in the meaning, function, and presentation of *Kongkil* music. The findings indicate that *Kongkil* conveys moral values such as mutual cooperation, togetherness, and social justice, particularly through its lyrical content and performance practices. Although its presentation has developed through the incorporation of additional instruments, expanded performance formats, and the use of technology, its philosophical essence remains preserved. *Kongkil* continues to function as a medium of reflection, moral expression, and cultural continuity. This study concludes that the preservation of *Kongkil* music requires an adaptive and balanced approach that engages contemporary developments while sustaining the core values embedded in the tradition.

Keywords: *Traditional Kongkil Music, Philosophical Values, Cultural Heritage, Local Wisdom, Social Transformation*

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Introduction

The study and research of traditional music typically falls within the domain of intangible cultural heritage, which encompasses the ideas, understanding, values, and attitudes of the community. Culture and cultural expression within a community can be threatened by changes in the way of life, and this can occur with other traditional artifacts, both tangible and intangible (Mirsa et al., 2023). In this case, research on “Traditional *Kongkil* Music” is meritorious, provided that such research encompasses not solely sound studies but also cultural studies, scrutinized through the lens of the community's social behavior and the cultural underpinnings manifested in music (Sahira et al., 2023). This approach is consistent with the established tradition of cultural studies that conceptualizes cultural products (including visual and artistic forms) as “texts” for the purpose of comprehending the culture of the communities that sustain them (Rizki & Widyastuti, 2021). It is imperative to underscore the necessity of comprehending the intrinsic values and connotations of local culture for its preservation (Sahira et al., 2023).

In Indonesia, specifically in Bungkal Village, Ponorogo Regency, East Java Province, there are unique regional arts, including: *Reog* Ponorogo, *odrot*, and *Kongkil*. *Kongkil* music has existed in Ponorogo Regency for a long time, since the formation of the *kongkil* community in 1933. *Kongkil* music reached its peak during the leadership of Eyang Katimin. In the past, *kongkil* was used to gather the community to form strategies to resist Dutch colonial rule. However, over time, *kongkil* music is now used in weddings, village clean-up events, and entertainment. As a developing country, Indonesia is a country that preserves its culture. This includes cultures that tend towards art and culture, cultures that tend towards social community, and cultures that tend towards material and action (tradition). This is also true of the traditional culture that remains deeply ingrained in the people of Ponorogo. Literature on tourism villages and the creative economy also emphasizes that community-based tourism is often positioned as a strategy for improving welfare and preserving the environment, and is expanding as a model for development. Therefore, when *kongkil* Traditional Music is presented in festivals, tourism, or the creative industry, research needs to anticipate the tension between preserving its philosophical meaning and the demands of economic performance, which has the potential to reconfigure the social function of music (Purbadi & Lake, 2019). Every 10th of Muharram, or the Islamic New Year, especially in Ponorogo, the National *Reog* Festival and Cultural Exhibition are held in one event, known as *Grebeg Suro*. At the Cultural Exhibition, various cultural arts are displayed, ranging from modern cultural arts to cultural arts that are less known to the public.

The philosophical dimension of music is of pivotal importance. The philosophy of music furnishes us with a framework within which we can comprehend the essence of music, its conceptual development throughout history, and its relevance in the contemporary era (Bagaskara et al., 2024). The interpretation of the “philosophical meaning” of *kongkil* Traditional Music can be formulated through an examination of the essence and relevance of music amid socio-cultural changes, as well as through the exploration of local wisdom values. This approach aligns with other studies of traditions that trace “values and meanings” as the basis for understanding culture (Sukmawan & Putra, 2023). This framework allows research to move beyond describing forms to analyzing why and how traditional practices produce conceptions of harmony, social relations, and ethical orientations that bind communities together.

The challenges that contemporary life poses to tradition are inextricably linked to the currents of globalization and postmodernity. These forces have led to shifts in lifestyles and, more specifically, in the cultural identities of the younger generation. This transformation has occurred through the contestation of popular culture across various countries (Sukmi et al., 2023). Preserving local culture is becoming an increasingly challenging endeavor in the contemporary era. This phenomenon can be attributed to the influence of modern advances, which have provided unprecedented conveniences that encourage younger generations to prioritize contemporary culture over their own cultural heritage (Gumilar et al., 2024). In this context, the interpretation of *kongkil* Traditional Music as a living tradition necessitates an examination of the manner in which changes in preferences and contemporary cultural ecology affect the transmission of musical knowledge between generations (Maulana et al., 2025; Sukmi et al., 2023), while also emphasizing the urgency of research that positions traditional music as an arena for negotiating identity and the sustainability of values.

The extraction of “philosophical meaning” in the context of tradition research often requires the use of symbolic and interpretive reading tools. A semiotic study of the *siraman* tradition by Roland Barthes illuminates the notion that rituals transcend mere physical practices, embodying profound symbolism and cultural values that serve to fortify spiritual and social relationships (Aria, 2025; Muharromah et al., 2024). In accordance with this approach, research on Sumba textiles, specifically *hinggi* and *lau*, employs Clifford Geertz's cultural theory framework to interpret cultural artifacts as a means of comprehending the community's cultural milieu (Rizki & Widyastuti, 2021). By integrating these semiotic and interpretive horizons, the study of *kongkil* Traditional Music can be positioned to interpret musical structures, performative contexts, and community narratives as a system of signs that articulates ethics, cosmology, or concepts of social harmony.

Conversely, the existing body of literature on tradition and social harmony provides a foundation for articulating the “values” that can be potentially conveyed through cultural practices. The examination of the *Pujan Kasanga* tradition among the Tengger people highlights the significance of myths and ritual instruments in neutralizing malevolence and fostering harmony, while also reflecting the concept of equilibrium (*Rwa Bhineda*) as a practice of harmony in life (Sukmawan & Putra, 2023). Research on the values and meanings of local wisdom in traditional houses also confirms that communities maintain traditions through the continuous reproduction of values (Sahira et al., 2023; Wijaya et al., 2024). With this conceptual analogy, *kongkil*'s research can be directed to examine how musical practices construct the idea of “harmony – whether through performative rules, social relations within ensembles, or the position of music in the community's life cycle (Sahira et al., 2023; Sukmawan & Putra, 2023).

In consideration of the aforementioned landscape, the present study situates *kongkil* as a locale wherein traditional knowledge systems encounter forces of globalization, shifting preferences among younger demographics, medium transformation, and the potential for commodification through festival and tourism contexts (Akbar, 2022; Gumilar et al., 2024; Purbadi & Lake, 2019; Sukmi et al., 2023). By utilizing the foundation of music philosophy to articulate the essence and relevance of music, alongside interpretative-semiotic tools to analyze cultural sign systems, this study aims to address two needs: (1) the deepening of philosophical meaning as a basis for the preservation and understanding of cultural iden-

tity, and (2) the mapping of contemporary challenges as a foundation for a sustainability strategy that is sensitive to the negotiations of young actors and the dynamics of the arts and culture arena. Consequently, the research contribution is directed towards reinforcing the academic framework for interpreting traditional music within the context of social change, while simultaneously providing evidence-based arguments on how traditions can endure, transform, or be co-opted in contemporary life.

Research Methodology

This study uses a descriptive qualitative approach to explore the philosophical meaning and contemporary challenges of *kongkil* traditional music. This approach is suitable for understanding the cultural and philosophical dimensions of traditional music, as it allows for in-depth analysis of the subject matter through detailed description and interpretation (Larasati et al., 2024; Yarbrough, 2003).

This study focuses on traditional *kongkil* music at the Martopuro *kongkil* Music Association, Bungkal Village, Bungkal District, Ponorogo Regency, East Java Province, Indonesia. The method used in this study is qualitative, with the aim of exploring the philosophical meaning contained in *kongkil* music in Ponorogo Regency.

Data collection involved various methods to ensure a rich and nuanced understanding of *kongkil* traditional music. A comprehensive review of existing literature on traditional music, with a focus on historical texts, previous research studies, and relevant philosophical treatises. Observations were made during performances and documented *kongkil* performances.

In-depth interviews were conducted with key informants such as Sodikun (57), who is the head of the *kongkil* music community; Katmura (42), a singer (*sinden kongkil*); Sarjono (54), a cultural expert from Ponorogo Regency; and Kabul (68), an elder of the community.

The collected data will be analyzed using a combination of comparative analysis. Comparing findings from different data sources to identify patterns and differences. This helps in understanding how the philosophical meaning of *kongkil* music has evolved over time and how contemporary challenges are being addressed.

Results and Discussion

Kongkil Traditional Music in Ponorogo Society

Kongkil is a fairly old musical art form. The leader of the *kongkil* group in Bungkal Village, Kabul, stated that this art form is over 80 years old. He said that in ancient times, iron was scarce, so the ancestors sought something that could be used as a musical instrument. So they found bamboo, and they made *angklung*. *Kongkil* was first discovered in Padas Village, Bungkal District, Ponorogo Regency, and was discovered or created by a Javanese artist named Toinangun around 1928. From the Toinangun era, *kongkil* music changed hands for the first time in the 1940s. Several players had to be replaced because they had reached old age. Around 2000, *kongkil* artists were inactive, even nearly extinct. At that time, there was no successor generation capable of managing the music group. With the support of the Bungkal community, *kongkil* was revived in 2012. Sodikun has been the group's leader until now.

In the village of Bungkal, a special type of bamboo was once used to make angklung musical instruments for *kongkil* music, but that bamboo is now extinct. Meanwhile, drums are made from jackfruit wood, and there are many drum craftsmen. According to Sodikun, making musical instruments cannot be done every day. Typically, certain days are set aside for making instruments. Nowadays, *kongkil* can only be found in the village of Bungkal Ponorogo in the hamlet of Kudo, and even then, there is only one group called Kyai Martopuro. This group was founded in 1938 by Mbah Marto (Marto's grandfather) and died in 1987. In addition to a set of Reog instruments, his legacy is a *kongkil* that is still intact and well-maintained.

When it first appeared, *kongkil* music was an instrument made from bamboo slats that had been processed to produce beautiful tones. *Kongkil* music was used in ancient times to gather people together to strategize resistance against the Dutch. "During the Dutch colonial period, it was difficult for people to gather, so this art form was created so as not to arouse suspicion (Interview with Sodikun, 2022) as the head of the *kongkil* music community. The residents' initial response to the commencement of the *kongkil* music performance was to convene, thereby facilitating the formulation of their strategy. Additionally, the *gendhing* or songs performed at that time served to galvanize the residents' fervor to engage in combat against the Dutch colonizers (Rahayuningsih & Santoso, 2020). Meanwhile, since the art of *kongkil* was passed on by Mbah Sarjono in 1960 when Indonesia had already gained its independence, *gendhing* or songs were presented as entertainment for the people. Currently, all *kongkil* musical instruments are stored at Mbah Marto's residence. According to Katmura, a *sinden* or singer who is also a local resident, sometimes in order to perform *Kongkil*, one must first ask permission from the late Mbah Marto so that he will be pleased and ward off bad luck (Interview with Katmura, 2022).



Figure 1. Kongkil was born in 1933, when the Dutch colonial government prohibited the people of Ponorogo from gathering (Photo source: Album of Traditional Music Instruments (Ministry of Education and Culture, Directorate General of Culture, Project of Cultural Media Development, Indonesia, 1995).

The function of *kongkil* music today is as entertainment that conveys positive moral messages to the general public, because the lyrics of *kongkil* songs contain advice about the importance of cooperation, togetherness, and good relations between neighbors. Due to changing times, *kongkil* music has become less popular, especially among teenagers. Now, efforts are being made to bring *kongkil* music up to date. Other instruments, such as the *gong*, *bonang*, and *kempul*, are now added to the performance. Sinden or singers are also present to add to the excitement.

Kongkil Music Performance

Kongkil music in Bungkal is played by 8-10 people, namely one person playing the *kongkil*, one person playing the drum, one person playing the *gong*, one person playing the *kenong*, one person playing the *saron*, one person playing the *demung*, and the rest are singers (*wirosuoro* or *sinden*). The clothing often worn in *kongkil* performances is black, typically referred to as *pakaian waktu* (Ponorogan clothing) or Ponorogo Cash Clothing. It is similar to Javanese gamelan or karawitan music performances, except for the musical instruments. *Kongkil* music consists of several parts, including the opening, the song, and the closing. This traditional music has a main instrument, the *kongkil* (similar to the *angklung* instrument), which is accompanied by other instruments with notation following the *saron*. The following is the structure of *kongkil* music performance:

Buka (Opening)

The opening of a *kongkil* music performance is marked by the playing of the *kongkil* instrument, which means that the performance is about to begin. When the opening is played, the audience will immediately prepare themselves and calm down, so that the *kongkil* music performance can begin.

Song

Song/ The song contains melodies with lyrics that contain advice on the theme presented by the host.

Panutup (Closing)

Closing contains melodies with *pepeling* lyrics or warnings not to abandon worship.

Kongkil music has a tone system consisting of five sounds, namely: *ro*, *lu*, *mo*, *nem*, and *ji*, which are assigned the numbers 2, 3, 5, 6, and 1, respectively, according to the order of the tones in the scale.

<i>ro</i>	<i>lu</i>	<i>mo</i>	<i>nem</i>	<i>ji</i>
2	3	5	6	1

Figure 2. The tone system used in *kongkil* music.

Of the five tones under consideration, one is designated the *slendro* tone, referring to the traditional pentatonic scale frequently employed in gamelan music in Indonesia. The *slendro* scale exhibits relatively fixed intervals between each tone, thereby engendering a harmony that is emblematic of traditional Indonesian music (Sudarsono, 2017).

The present study proposes expanding the *kongkil* tone system into a *pelog* scale, thereby creating a more varied form of *kongkil* music. This expansion is achieved by the addition

of two additional angklungs, which enables the pelog scale with its seven tones and wider and more complex intervals than the slendro scale. The resultant kongkil system thus enables a more diverse and rich musical expression (Setiawan, 2019). This modification resulted in a shift in *kongkil*'s musical constellation from a rudimentary pentatonic scale to a more varied one, thereby facilitating the development of more intricate compositions. The following example illustrates the transcription of musical instrument notation for *Kongkil* in *Gendhing Angkleng*:

<i>j .</i>	<i>j 2</i>	<i>j .</i>	<i>j .</i>	<i>j 2</i>	<i>j 3</i>	<i>j 2 3</i>	<i>j 5 .</i>
6		5			5		
<i>j 3</i>	<i>j .</i>	<i>j 3</i>	<i>j .</i>	<i>j 5</i>	<i>j 1</i>	<i>j 5 3</i>	<i>j 6 .</i>
2		5			6		
<i>j 3</i>	<i>j .</i>	<i>j 3</i>	<i>j .</i>	<i>j 3</i>	<i>j 1</i>	<i>j 3 6</i>	<i>j 6 1</i>
6		6			6		
<i>j 2</i>	<i>j 3</i>	<i>j 2</i>	<i>j .</i>	<i>j 2</i>	<i>j 3</i>	<i>j 2 3</i>	<i>j 1 1</i>
1		1			1		
<i>j 2</i>	<i>j 3</i>	<i>j 2</i>	<i>j .</i>	<i>j 2</i>	<i>j 3</i>	<i>j 2 1</i>	<i>j 1 3</i>
1		1			1		
<i>j 2</i>	<i>j 3</i>	<i>j 2</i>	<i>j 2</i>	<i>j 3</i>	<i>j 6</i>	<i>j 3 5</i>	<i>j 6 3</i>
1		1			5		
<i>J 3</i>	<i>j 6</i>	<i>j 3</i>	<i>j 6</i>	<i>j 3</i>	<i>j 6</i>	<i>j 3 5</i>	<i>j 6 .</i>
5		5			2		
<i>j 5 .</i>		<i>j 5 .</i>		<i>j 6 .</i>		<i>j 2 .</i>	
<i>j 3 5</i>	<i>j 6 .</i>		<i>j 2 3</i>		<i>g 5 .</i>		

Figure 3. illustrates the notation of *gendhing angkleng* (The transcription was completed by the author in 2022).

The notation above is an example of the transcription of *kongkil* notation in the accompaniment of *gendhing angkleng*. The symbol (j) “jim” is a term for a dead beat. The symbol (.) is a beat symbol. The symbol (g) is a strike on the gong. The notation is not written in its entirety because *kongkil* artists generally use their feelings and memory, and there is no notation deliberately written to play the music. This is how the composer works, especially on original instruments from previous generations, and there is no written notation (interview with Sodikun). This is different from the Western notation system, which is organized in terms of the number of beats, for example, 4/4, 3/4, 6/8, with a regular tempo. Traditional *kongkil* music emphasizes flowing music according to the needs of the performance. The tempo of the music also changes according to the leader of the musical instruments, namely the *kendang* instrument.

In a kongkil music performance, there are several people whose job is to clap their hands in time with the music. In almost all instruments, this is considered a sweetener and a compliment. In addition, there are also shouts (a kind of special shout) to liven up the atmosphere. Every performance has a set order of songs to be sung. From the opening to the closing, the order is arranged in such a way that the gendhing performance can be enjoyed to the fullest.



Figure 3. Kongkil Music Performance in 2022 (Author, 2022).

The Philosophical Meaning of Kongkil Music

Traditional music often contains deep philosophical and cultural meanings, serving as a medium for expressing and preserving the values, beliefs, and identity of a community. For example, traditional music among the Yunnan Bai ethnic group in China contains narratives that instill cultural values and strengthen a deep sense of community (Dfa & Su, 2024). Similarly, *Jonggan* music from the Dayak *Kanayatn* tribe in West Kalimantan is not just dance accompaniment, but a core element that conveys symbolic meaning and strengthens collective identity (Olendo, 2025). These examples demonstrate how traditional music, including *Kongkil*, serves as a cultural medium that connects people to their heritage, social values, and communal identity.

The traditional music of Ponorogo, Indonesia, particularly '*Karawitan*' music, occupies a significant position within the cultural and social framework of the community. This musical form is firmly rooted in local traditions and serves as a conduit for articulating diverse facets of life, encompassing both religious and social values. These values play a pivotal role in

fortifying community resilience by disseminating strategies for confronting the pandemic and nurturing a sense of optimism and solidarity among community members (Hanif & Sri Maruti, 2024). This is also found in the presentation of *kongkil* music. *Kongkil* music is a traditional music genre whose instruments are made from five pieces of bamboo arranged and hung on a support pole, a unique feature found only in Bungkal Village, Ponorogo Regency, East Java. The *Kongkil* musical instrument is similar to the *angklung* musical instrument found in West Java. However, the difference lies in that *kongkil* music employs the Javanese pentatonic scale system, specifically *slendro* and *pelog*, whereas *angklung* utilizes the diatonic scale. The name *kongkil* is based on the sound produced by the instrument itself, which when played produces the sound *kol...kol...kil...kil...kil...kol*. *Kongkil* was a way to facilitate the situation at that time to gather residents to make strategies.

In *Kongkil* music, several semiotic elements have specific meanings that have developed since the music was first created. Modernization has been influenced by the instruments and songs that have been presented. The following is an explanation of several philosophical meanings of *kongkil* musical instruments:



Figure 4. Musical Instrument Gong (author, 2022).

The Javanese gong, an important instrument in traditional Javanese music, carries deep symbolic meaning. The concept of *rasa* is essential to understanding the aesthetic and emotional expression in Javanese music. *Rasa* encompasses a range of meanings, including taste, feeling, mood, and deep understanding, and is crucial in the context of Javanese traditional music and culture. This concept underscores the intricate relationship between musical expression and cultural identity in Javanese society (Benamou, 2010). Every time *kongkil* music is played, it always ends with the sound of a gong (*gung*) from a gong instrument. They believe that every human being will die and return to God Almighty. Therefore, humans should not be *arrogant* or *conceited*. This means that the older a person is, the more knowledge they possess, the greater their power, and the more humble they should be.



Figure 5. Kenong musical instrument (author, 2022).

The *Kenong* musical instrument, in *kongkil* music, serves not only as an instrument accompanying performances, but also as a means of expressing profound philosophical values. When the *kenong* is played, the sound it produces, “*nung*” has a strong symbolic meaning, namely “*dumunung*.” This word means that every individual is reminded to always be aware of the path of life that must be followed in accordance with religious guidance. In this context, the sound “*nung*” is not just a musical sound, but a spiritual symbol that inspires listeners to reflect on the greater direction and purpose of life. This illustrates how, in Javanese culture, music and spirituality are inextricably linked, where every sound, including those produced by the *kenong*, conveys a profound moral message.

In the *Kongkil* musical tradition, the *kenong* functions as a medium for conveying abstract life values, particularly in the context of religious doctrine. The “*nung*” sound produced by the *kenong* is imbued with philosophical significance, serving as a reminder of self-awareness and the importance of living in accordance with religious teachings. This perspective aligns with the Javanese conception of music as a means of communication with a higher power. This paper sets out a definition of the term ‘big data,’ discusses its characteristics, and goes on to consider the implications of its use in a variety of contexts. In accordance with (de Vries, 2009; Sedyawati, 2008), which asserts that within numerous Indonesian musical traditions, most notably gamelan, a profound correlation between auditory phenomena and abstract significance exists; namely, the manner in which sonic qualities and rhythmic patterns influence the internal emotional and psychological state of the listener. Consequently, *Kenong* assumes not solely an aesthetic function in *kongkil* music performances, but also embodies a spiritual aspect that exerts a profound influence on individuals’ perspectives concerning life and religion.



Figure 6. Musical instrument Kendhang (author, 2022).

The *Kendhang* musical instrument in traditional *kongkil* Ponorogo music plays a significant role in setting the rhythm and creating a spiritual atmosphere for the performance. When the *Kendang* is played, the rhythm produced with sounds such as “*tak, ndhang tak, ndhang ndhang tak, tak tung tak det det det*” has a meaning that goes beyond just musical rhythm. This sound contains a profound message, calling on listeners to repent immediately or “*ndhang*” in Javanese, which means to make a quick and profound change in oneself. In Ponorogo culture, which is rich in spiritual and religious traditions, every element of music, including the sound produced by the *kendhang*, is understood as a spiritual instruction that invites listeners to be more aware and improve themselves.

This phenomenon can be further understood by referring to ethnomusicological research which shows that in the tradition of gamelan and traditional Javanese music, each rhythm is often associated with a moral message or an invitation to introspection. When the *kendhang* produces these rhythmic sounds, it not only adds dynamism to the performance, but also serves as a spiritual reminder for the people of Ponorogo to engage in self-introspection and immediately repent. As elucidated by Soedarsono (2000), in numerous traditional musical rituals, particularly in Ponorogo, musical instruments such as the *kendhang* function as a conduit of communication between the physical and spiritual realms. Each percussive iteration possesses a profound significance and conveys a message that transcends the purely musical domain (Lombard, 2012; Soedarsono, 2000). Therefore, in Ponorogo *Kongkil* music, the *kendhang* serves a dual function: it accompanies the performance and fortifies the community's spiritual consciousness.

The Philosophical Meaning of Kongkil Music

Music often reflects and preserves the cultural identity and social values of a community. A salient illustration of this phenomenon can be observed in the practices of the Yupno tribe in Papua New Guinea, where a short melodic motif known as *konggap* is utilized to express personal identity and social relationships, thereby establishing a connection between singers and the ancestral world (Ammann et al., 2013). An analogous example of commu-

nity resilience and determination can be found in the Jaran Kepang dance of Javanese culture, where the accompanying music amplifies the performance's overall spirit (Nugraheni & Eko Wardani, 2025). Gendhing Angkleng is one of the original songs of traditional *kongkil* music. This song is a musical work rich in philosophical values embedded in each verse. In its cultural context, *kongkil* is not merely entertainment or a form of artistic expression, but also a means of conveying the worldview of the people who understand it. Every element in this music, be it the lyrics, rhythm, or harmony, speaks of a harmony that involves not only relationships between humans, but also with nature and the surrounding environment. The philosophy contained in *kongkil* can be seen as a form of reflection on life based on the principle of interconnectedness – inviting listeners to reflect on the importance of balance between individuals, society, and the universe.

More profoundly, *Kongkil* also describes a spiritual journey that is not immediately apparent, but is felt in its beats and melodies. Each element in this song reflects the social values that have developed in the local community, such as mutual cooperation, respect for nature, and the importance of maintaining harmonious social relationships (Hardianto et al., 2025; Machingura, 2022). This aligns with a philosophy of life that values appreciation for existing traditions and history. *Kongkil* serves as a reminder of the importance of preserving cultural heritage and maintaining balance in daily life, while also emphasizing that music can be a reflection and reinforcement of the values that exist in society. The following is an excerpt from the lyrics:

Pring podo pring mas
Dirakit dadi kongkil
Iling pada iling mas
Tindak laku adil

Table below shows the meaning of the song lyrics.

<i>Song Lyrics</i>	<i>Translation</i>
<i>Pring podo pring mas</i>	This verse symbolizes that the material that is easy to find at that time is bamboo/bamboo. The characteristics of one bamboo and another bamboo have differences that make bamboo/bamboo easy to make variations.
<i>Dirakit dadi kongkil</i>	At that time, the bamboo was then made into an arrangement of musical instruments called <i>konkil music</i> . The name <i>kongkil</i> comes from the sound of bamboo at that time, namely <i>kong-kil-kong-kil</i> , which was later used as the name of the music.
<i>Iling pada iling mas</i>	Remind others of that moment when they want to make a war strategy. From these verses, people understand the importance of remembering each other.
<i>Tindak laku adil</i>	Being human must be fair without favoritism between others. These words indirectly satirized and denounced the colonizers who did not have conscience and justice at that time.

Figure 7. Table of lyrics meanings.

Here is a more in-depth translation analysis of the lyrics of the song above, with an emphasis on the cultural and social context contained in each line:

Pring podo pring mas (line 1)

These lyrics reflect how bamboo (bamboo) became a material that was very easy to find at that time, both in terms of the number and diversity of types. Bamboo itself has unique characteristics, in which each bamboo stem, even if it comes from the same type, still has differences in terms of size, strength, and shape. This diversity provides an opportunity for people to utilize bamboo as a flexible material, which can be processed into various tools, including musical instruments. From here, bamboo becomes a symbol of diversity that can adapt and change shape as needed, reflecting the human ability to innovate with available natural resources.

Dirakit dadi kongkil (line 2)

This poem tells how the bamboos are arranged and assembled into a conkle musical instrument, which is a typical cultural product. The name "kongkil" itself is derived from the sound produced by bamboo when struck or vibrated, specifically "kong-kil-kong-kil," the distinctive sound that gives the music its identity. In other words, the sound is a direct representation of the name and essence of this music. It illustrates how traditional culture can evolve from the use of natural elements and how the sounds of nature, in simple forms such as bamboo, can be transformed into a more structured art form that contains meaning and serves a purpose in everyday life.

Iling pada iling mas (line 3)

These lyrics serve as an invitation to remind one another. Not only in the context of everyday social relations, but it can also be interpreted as a call for preparedness in the face of larger situations, such as war strategies. In traditional cultures, maintaining mutually reminding relationships is an important principle in maintaining group harmony and solidarity. Thus, this poem becomes a symbol of the importance of collective awareness and readiness to face challenges, where each individual has the responsibility to remind each other, maintain order and balance in the community.

Tindak laku adil (line 4)

This line implies a moral teaching that emphasizes the importance of being fair in life, regardless of circumstances. Implicitly, this poem also denounces the unjust treatment of the colonizers who dominated and oppressed the people at that time. In this context, justice is not just a moral value, but also a criticism of the injustices that occur, which are felt by the oppressed society. These lyrics not only teach that justice must be upheld in daily life, but also serve as a call to fight against oppression by fighting for the basic rights and dignity of every individual, without discrimination or favoritism.

Through these lyrics, we see a subtle but clear form of social criticism. Each line carries a message that is more than just words, reflecting the social and political realities of the time, as well as how traditional societies utilized music as a medium to convey profound moral and social messages.

The Presentation of Kongkil Traditional Music in the Challenges of Contemporary Life

Traditional kongkil music, which originated in Bungkal Village, Ponorogo, faces a major challenge in maintaining its relevance amid contemporary life dominated by modern-

ization. Nevertheless, *kongkil* still plays an important role in strengthening local cultural identity and conveying social and spiritual messages to the community. Like other traditional music, *kongkil* serves not only as entertainment, but also as a medium to remind the community of the values of mutual cooperation, social justice, and spiritual awareness. This study found that despite changes in *kongkil*'s instruments and repertoire due to the influence of modernization, the philosophical essence and moral meaning of each performance can still be preserved and remain relevant to the challenges of the times (Hanif and Sri Maruti, 2024).

The presentation of *kongkil* music in contemporary life cannot be separated from the influence of technology and globalization, which can affect the way people access and appreciate traditional culture. *Kongkil*, with its bamboo instruments and use of the *slendro* and *pelog* scales, symbolizes the close connection between humans and nature. The lyrics in *kongkil* songs, such as “*Tindak laku adil*” (Act fairly) and “*Iling pada iling mas*” (Be mindful, my friend), contain profound meanings that encourage people to introspect and improve themselves in the face of social and moral injustices that often occur in everyday life. *Kongkil* music serves as a reminder that justice and collective consciousness must be maintained in the face of increasingly complex social and political challenges (Machingura, 2022).

However, over time, *kongkil* has not been limited to accompanying rituals or traditional events, but has begun to be adapted into more modern forms, such as cultural concerts and art festivals. This shows that *kongkil* can adapt to the changing times without losing its philosophical meaning. Changes in the presentation of *kongkil*, such as the incorporation of technology into performances, provide an opportunity to introduce this music to younger generations who are more accustomed to digital entertainment. However, despite adaptations in form and presentation, the moral values contained in *kongkil*, such as respect for nature, togetherness, and justice, remain the main message to be conveyed to audiences and the wider community (Sedyawati, 2008).

In summary, although *kongkil* has undergone a transformation in its presentation, it remains relevant in contemporary life as a means of conveying profound moral and social messages. *Kongkil* music serves as a reminder of the importance of maintaining a harmonious relationship with nature, preserving the values of mutual cooperation, and fighting for social justice in society. In this context, *kongkil* is not merely traditional entertainment, but also a medium for strengthening social and spiritual awareness in the face of increasingly complex challenges. *Kongkil* music, with all its philosophical meaning, remains an integral part of cultural heritage that needs to be preserved and appreciated by future generations.

Conclusion

Traditional *kongkil* music, originating from Bungkal Village, Ponorogo, is a cultural heritage rich in philosophical significance. Historically, this music served as a tool to strengthen the collective spirit of the community, especially during the Dutch colonial period. The existence of *kongkil*, which is made from bamboo and utilizes the *slendro* and *pelog* scales, illustrates the close relationship between humans and nature, as well as the maintenance of social harmony within the community. Its original strategic function in the resistance has now evolved into a means of entertainment that conveys moral messages, such as mutual cooperation, togetherness, and social justice. However, despite its deep philosophical meaning, *kongkil* now faces major challenges due to globalization and changing prefer-

ences among the younger generation. These changes are evident in the adaptation of more modern musical instruments and repertoires, such as the incorporation of gongs, bonang, and kempul instruments, as well as the utilization of *sinden* in performances. This demonstrates that *kongkil* serves not only as cultural entertainment but also as an arena where local wisdom values intersect with the challenges of the times. The moral values contained in the lyrics of *kongkil* songs remain an important element that mediates the continuity of this culture in a broader context.

Transformations in the presentation of *kongkil* in line with modernization and social change are inevitable. However, its philosophical meaning is preserved because the essence of *kongkil* as a medium for reflecting on life, maintaining social harmony, and voicing moral appeals is not lost in the process of change. The use of technology and larger art festivals allow *kongkil* to reach a wider audience, while still promoting the noble values inherited from ancestors.

Kongkil, with all its transformations and adaptations, remains relevant as a reminder of the importance of maintaining a harmonious relationship between humans and nature, as well as reaffirming the moral messages contained in tradition. This research provides an understanding that even though this music has undergone changes in form, the philosophical values it contains remain the core that must be preserved. Therefore, the sustainability of *kongkil* as a form of local cultural preservation needs to be continued with a wise approach, recognizing contemporary challenges and fostering awareness of the importance of preserving culture in modern life.

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