

The Meaning of *Gendhing Kodhok Ngorek* in the *Panggih* Procession of a Traditional Javanese Wedding Ceremony

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ABSTRACT

This article aims to understand the meaning of *Gending Kodok Ngorek*, as the music that accompanies wedding rituals (*Panggih*) in Java. The data were collected through observation, a literature review, and interviews. The problem was addressed using Clifford Geertz's cultural interpretive concept, which argues that cultural facts exist in the mind (as knowledge), are manifested in models, and determine behaviour and action in life, and Yasraf Amir Pilliang's semiotics of culture, which describes how meaning is formed through media and signs. The research concludes that the *panggih* ceremony, a procession in which the bride and bridegroom come together, can be interpreted philosophically, socially, and symbolically. Based on the musical pitches used, philosophically understood as a marker of a husband and wife who are making love. Its masculine character is manifested in the *panunggul alit* pitch (1), which symbolizes a male frog, while its feminine character is manifested in pitch *nem* (6), which symbolizes a female frog. Etymologically, *Kodhok Ngorek* means singing frog, of course in the water. Water is understood as a symbol of fertility, as a sign of the hope that the husband and wife will soon be blessed with offspring.

Keywords: *kodhok ngorèk*; gending; meaning; ritual; Javanese bridal couple

ABSTRAK

Makna Gendhing Kodhok Ngorek Dalam Prosesi Panggih Upacara Pernikahan Adat Jawa. Artikel ini bertujuan untuk memahami *Gending Kodok Ngorek* sebagai musik pengiring upacara pernikahan (*Panggih*) di Jawa. Pengumpulan data dilakukan melalui observasi, studi literatur, dan wawancara. Masalah tersebut dianalisis dengan menggunakan konsep interpretasi budaya Clifford Geertz, yang berpendapat bahwa fakta budaya ada dalam pikiran (sebagai pengetahuan), diwujudkan dalam model, dan menentukan perilaku dan tindakan dalam kehidupan, dan semiotika budaya Yasraf Amir Pilliang, yang menggambarkan bagaimana makna dibentuk melalui media dan tanda. Hasil penelitian menunjukkan bahwa upacara *panggih*, sebuah prosesi di mana kedua mempelai bertemu, dapat dimaknai secara filosofis, sosial, dan simbolis. Berdasarkan nada musik yang digunakan, secara filosofis dipahami sebagai penanda kedua sejoli yang sedang bercinta. Sifat maskulinnya diwujudkan dalam nada *panunggul alit* (1) yang melambangkan katak jantan, sedangkan sifat femininnya diwujudkan dalam nada *nem* (6) yang melambangkan katak betina. Secara etimologi *Kodhok Ngorèk* berarti katak bernyanyi, sudah barang tentu di dalam air. Air dipahami sebagai simbol kesuburan, sebagai penanda harapan agar pasangan sejoli segera dikaruniai keturunan.

Kata kunci: *kodhok ngorèk*; gending; makna; ritual; pasangan pengantin Jawa

Introduction

Customs, traditions, and belief systems are expressions of culture, so a nation becomes heterogeneous when it owns numerous different cultures. It is important to unearth the variety of customs and traditions in different areas in order to advance Indonesian culture (Kutha Ratna 2004). Research and in-depth studies are an explicit way of contributing to the preservation of culture, in this case Javanese culture. Recognizing the social and cultural phenomena in our surrounding environment is the first step in mapping the problem to be investigated, along with informing the public about cultural issues. The long journey of this current research involved the understanding and interpretation of an expression of Javanese culture through a traditional wedding ceremony, or the tradition known as *mantu*.

The traditional *mantu* ceremony in Java is a cultural expression, and for this reason it was chosen as the object of the research. The facts surrounding the grassroots social and cultural reality in the *mantu* ceremony show that there are numerous problems that need to be studied urgently as cultural products, one of which is the traditional wedding procession. In Javanese tradition, the ritual wedding procession (Javanese: *mantu*) is understood and re-expressed to the public as information to build the cultural ecosystem of the Javanese people. There are several important stages in the *mantu* ceremony, including *nglamar*, *ningseti*, *pasang tarub*, *siraman*, and *panggih* (Gunawan, 2019). In concrete terms, these stages of the ritual continue to be performed by the Javanese people, in particular in and around the Javanese cultural area of Central Java. This is an evidence that Javanese art and culture are still an important part of people's lives.

The *mantu* ceremony, with all the different stages mentioned above, is an indication of the wealth of local wisdom that exists in Indonesia. It is a proof that the civilization of this nation is culturally well-established. The series of stages in the *mantu* ceremony contain numerous noble values, many of which have yet to be revealed. The procession of the wedding ceremony is a

product of local wisdom encased within a series of ceremonial activities (Herusatoto 1984). The term local wisdom is used because of the moral and social educational values which are based on the idea of Javanese ethnicity in the wedding ceremony. This is referred to as culture as a knowledge system (Malinoswki, 2001).

The *mantu* ceremony as a cultural fact contains a knowledge system (Permatasari and Wijaya 2018). In this case, the procession of a traditional Javanese wedding ceremony is positioned as the material object, while the *gending* that accompany each part of the ceremony are interpreted as the formal object. The *panggih pengantin* procession as a cultural fact is often underestimated, as though it is no more than a formality in every *mantu* ceremony. From the perspective of cultural meaning, the traditional wedding procession, or *pahargyan* contains various implications that are a representation of life values specific to the community (Yasraf Pilliang 2018). The *gending*, as the musical illustration contained in the procession, contains a depth of meaning.

The Solo Municipality was chosen as the location of the research object based on the consideration that this area still adheres closely to the special customs and traditions in the procession of a wedding ceremony (Krahmadie, Wardhani, and Rakhmawati 2019). Cultural activities are still widespread in this area, and for this reason it was chosen as the place of study for investigating the meaning of the procession in a traditional wedding ceremony.

The *panggih* procession is the activity that can be described as most "urgent" in the wedding ceremony (Indrati 2017). *Panggih* is a sacred procession in which the bride and bridegroom come together to begin their new life as a married couple. In the *panggih* procession the bride and bridegroom thrown something at each other (Javanese: *ambalag gantal*), shake hands, then the bride washes the bridegroom's feet, accompanied by a *gending* played specially for the *panggih* procession, known as *gendhing Kodhok Ngorèk* (Sumarsono 2007). The *panggih* procession and performance of the *gending* are interrelated, and are closely connected as facts of cultural activity.

An in-depth interpretation is carried out to provide a detailed discussion about the *panggih* procession and its relation to the meaning of the *gending* as the main focus of the research.

The practices of the Javanese community provide a foundation for the idea to look at some of the phenomena in the activities of the community both structurally and systematically. How do the Javanese people hold a traditional Javanese wedding ceremony? And 2) How do the Javanese people interpret *gendhing Kodhok Ngorèk* in the *panggih* ceremony of a traditional Javanese wedding ceremony?

Research Method

This research prioritizes the work of hermeneutic interpretation based on field data to find a meaning formulated from the representation of people's communal thoughts (Webb and Pollard 2005). The data collection is based on a focused problem formulation. There are three stages in this research: 1) the data collection stage, 2) data analysis, and (3) data analysis presentation (Ratna, 2004). After the data and information related to the problem are obtained, the analytical tools are the concepts that have been stated in the conceptual foundation.

The data in this study are divided into two, primary data and secondary data. Primary data is data obtained directly from the main sources. Secondary data is data collected to support the first source, in the form of; books, journals, research reports, theses, and documentation related to Javanese wedding ceremonies (Kabir 2016). The process of extracting data requires in-depth knowledge of the problem under study, while the techniques for obtaining data are as follows.

Through observation, a general description of the processional activities of the wedding ceremony was obtained (Ciesielska, Boström, and Öhlander 2018), such as a series of processions, how the procession goes, and the public's understanding of the *panggih* procession at the wedding ceremony. Interviews (Mathers, Fox, and Hunn 2000) were conducted by first determining the number of informants who were in accordance

with the competence to explain Javanese wedding ceremonies. Interviews were conducted openly and were built relaxed without any tension between the researcher and the resource person. Interviews were conducted to find out more details about the *Panggih* events, including other events in the wedding ceremony.

Finding and Discussion

Gending is a term used by the Javanese to refer to a musical composition played by the Javanese gamelan (Supanggih 2002). This means that whatever the form of the composition (*lancaran, ketawang, ladrang, kethuk kerep, kethuk arang*), the Javanese still refer to it with the term *gending*. The *gending* performed in the different stages of the traditional wedding ceremony or *pahargyan* are selected to suit the specific parts of the ceremony. The Javanese adheres to the belief that every need is always related to life, including relating the name of the associated *gending* with an event, referred to by the Javanese as *asma kinarya japa*, which means that the *gending* used is also a prayer, to give it value (Javanese: *angsar*) (Endah 2006). This is also the case with the *gending* that are performed to accompany the ceremonial procession of a Javanese wedding, in which the *gending* chosen contain values related to the events taking place, so that the occasion is blessed by Almighty God. The *gending* usually performed for a *mantu* procession are known as *gending manton*.

Etymologically, the word *manton* comes from the word *mantu* with the addition of the suffix *an*, to form the word *mantuan*. In the Javanese language, when the letter *u* at the end of a word is followed by the letter *a*, it is changed to an *o*, so the word *mantuan* becomes *manton*. Other similar examples include *minggu-an* which becomes *minggon*, *setu-an* which becomes *seton*, and so on. In Javanese grammar (*parama sastra*), this kind of phenomenon is known as *tembung garba* ("inner cipher"), where the combination of two letters to become one forms a new word (Yosodipuro 1984). *Manton* is a term often used by the Javanese when talking about the process of holding a celebration for a wedding ceremony.

The Gending in Javanese Wedding Ceremony

Throughout the procession of a traditional Javanese wedding ceremony, various *gending* are performed to coincide with the different stages of the ceremony. This begins with the entry of the bride who sits on an ornate seat in front of the guests, and continues until the end of the ceremony when the bride and bridegroom leave their seats and stand at the exit as the guests depart (Pemberton 1987). The entire sequence of the events is accompanied by the melodic strains of various special *gending*. Each of the *gending* performed has a unique meaning, closely related to the meaning of the particular stage of the traditional Javanese ceremonial event (Geertz 1973).

When the bride walks from her dressing room towards the bridal seat, there are numerous *gending* with a special meaning that can be chosen to accompany this procession. One of the many *gending* often played to accompany the bride as she makes her way to her seat is *ketawang Puspawarna, laras sléndro pathet manyura*. *Ketawang Puspawarna* is one of the compositions of KGPH Mangkunegara VI, a recording of which was chosen by the Murmurs of Earth team to be sent into space by Nasa in 1977 (Purwanto 2011). Figure 1 is the notation for this *gending*.

Ketawang Puspawarna laras sléndro pathet manyura is a product of the Mangkunegaran Palace from the reign of Mangkunegaran IV. This *gending* is traditionally played for the entry of the king (Javanese: *mios*), and has a special vocal text containing a detailed description of the king. Subsequently this *gending* started to be used by the Javanese people for the bride's walk towards the bridal seat. Other *gending* similar to *ketawang Puspawarna* are *ketawang Sekarteja, laras sléndro*

Bk: 6 . 123 . 2 . 1 . 3 . 2 . 1 . 6
 . 2 . 3 . 2 . 1 . 3 . 2 . 1 . 6
 lik . . 6 . 2 3 2 1 3 2 6 5 2 3 5 3
 . . 3 2 5 3 2 1 . 3 . 2 . 1 . 6
 . 2 . 3 . 2 . 1 . 3 . 2 . 1 . 6

Figure 1. *Ketawang Puspawarno, laras sléndro pathet manyura*. (Mloyowidodo 1976)

pathet manyura, ketawang Sekaringpuri, laras pélog pathet barang.

Ladrang Wilujeng is one of the most popular *gending* in the Javanese community. It is usually played at the beginning of every *karawitan* performance as the opening *gending*, and as a prayer for safety and well-being. This *gending* is also played at wedding ceremonies when the bridegroom enters the area where the ceremonial procession is taking place, and is understood to be a prayer for safety (Sutton 1987). *Ladrang Wilujeng* is also manifested as a symbol of safety and blessings for the person hosting the wedding from the beginning until the end of the ceremony.

The *panggih* is the part of the ceremony where the bride and groom come together, usually in the center of a stage or pavilion (*pendhapa*), dressed in traditional court- or *karaton*-style clothes, and accompanied by the music of a special *gending* known by many Javanese as “*Lancaran Kodhok Ngorek*” (Harjo S 2000). The bride and bridegroom walk slowly, in time to the rhythm of the music of *gending Kodhok Ngorek* (Jazeri, n.d., 73), while swinging their arms as they throw something at each other (Javanese: *mbalang gantal*). *Gantal* is betel leaf tied with *lawé* twine. The betel leaf chosen has veins that meet (*suruh temu rosé*), as a symbol that the newly weds have a feeling of mutual love and affection for one another. The colour of the betel leaf is different on the inside and outside but if it is bitten into, the taste is the same, and this is a symbol that the bride and groom will experience the same feelings of pleasure, albeit of a different kind.



Figure 2. *Panggih* procession (*mbalang gantal*). (Photo: Doc. Widodo, 2019)

The final part of the *panggih* procession is when the bridegroom cracks an egg with his bare foot (Javanese: *ngidak tigan*). The egg contains both the white and the yolk, symbolizing the body and the spirit. The bride then cleans the groom's foot as a display of her physical and spiritual responsibility as a wife and homemaker.

The *panggih* procession is always accompanied by the music of *gendhing Kodhok Ngorèk* which is played by the instruments of the *gamelan ageng* ensemble and is a *gendhing* full of meaning. Javanese gamelan ensembles can be divided into two main groups (Supanggih, 2002) *gamelan pakurmatan*, 2) *gamelan ageng*. Within the *gamelan pakurmatan* group there are four types of ensemble: 1) *gamelan Sekatèn*, 2) *gamelan Monggang*, 3) *cara balen*, and 4) *gamelan Kodhok Ngorèk*. Formerly, *gamelan pakurmatan* ensembles were only owned by the *karaton* or *kadipaten* (principalities), including the *karaton kasultanan* and *kadipaten Paku Alaman* in Yogyakarta and the *karaton kasunanan* and *kadipaten*



Figure 3. *Panggih* procession (*ngidak tigan*). (Photo: Doc. Widodo, 2019)



Figure 4. *Gamelan Kodhok Ngorèk* ensemble belonging to ISI Surakarta. (Photo: collection of Danis Sugiyanto 2021)

Mangkunegaran in Surakarta. No institutions or public groups outside the *karaton* were permitted to own this type of gamelan, and especially not individuals. However, over the course of time, the *karaton* became more open and accepting towards other cultures from outside the *karaton* walls, and eventually institutions outside the *karaton* such as Akademi Seni Karawitan (ASKI) (now Institut Seni Indonesia Surakarta), Pusat Kebudayaan Jawa Tengah (PKJT) (now Taman Budaya Jawa Tengah (TBJT)) were allowed to own *gamelan pakurmatan* ensembles, and even a number of individuals were permitted to own these gamelan ensembles, especially *gamelan Monggang* and *Kodhok Ngorèk*, such as Hardjo Nagara, a batik businessman from Surakarta. *Midak tigan* and *mbalang gantal* procession are always accompanied by a *Kodhok Ngorèk* *gendhing*, after the procession is finished it moves on to *gendhing* another.

Gamelan Kodhok Ngorèk is often associated with feminine characteristics. The sound character of *gamelan kodhok ngorek* is refined and this has led to its feminine associations (Pugh 2014, 138). The difference in character is evident when compared with the character of sound of other *gamelan pakurmatan* such as *gamelan Sekaten*, which has a very loud sound (Sulaeman 2019), or *gamelan Monggang*, which is also loud, and is commonly referred to as masculine. Figure 5 is the *gendhing* notation *Kodhok Ngorèk*.

It should be noted that the *Kodhok Ngorèk* *gendhing* only has *balungan* notation, does not use text or *cakepan*.

Gamelan Kodhok Ngorèk is unique because the name of the ensemble is also used as the name of the *gendhing*. In other words, the name of the gamelan ensemble is *Kodhok ngorek*, and the name of the *gendhing* is also *kodhok ngorek*. Many Javanese people today still use *gendhing Kodhok Ngorèk* although it is played on a *gamelan ageng* ensemble, not a *gamelan Kodhok Ngorèk* ensemble, for example for

Buka Kendang: . p p ⑥
 || i.i⁶ i.i⁶ i.i⁶ i.i⁶

Figure 5. *Kodhok Ngorèk* laras sléndro *pathet manyura*. (Sutarja 2004)

the meeting of the bride and groom in the *panggih* procession of a wedding ceremony. In the *karaton*, *gamelan Kodhok Ngorek* is in fact not only used on the occasion of a wedding ceremony but also for various other ceremonial purposes such as *grebeg Mulud*, *grebeg Pasa*, *grebeg ba'da*, *grebeg Besar*. It is also played to make an announcement (*wara-wara*) about the birth of a baby from the line of descent of the king (Supanggih 2002).

Kodhok Ngorek consists of two words, namely *kodhok* or frog, and *ngorek* which means sound. Hence, *kodhok ngorek* means a frog making a sound. The sound of a frog is the manifestation of a sign that rain has fallen. Rain is the source of life for everything in the universe, for people, animals, and all forms of vegetation. Rain can help plants grow on the earth. Rain, human beings, and plants are associated with the phenomenon of fertility, whether in reference to the fertility of plants or the fertility of the newly wed couple (Waryunah 2013).

Only two pitches are used in *gendhing Kodhok Ngorek*: *panunggul* (!) and pitch 6, which respectively symbolize feminine and masculine characteristics. There are also two forms of *kodhok*, namely a small frog and a larger frog. The small frog is manifested through the high pitch (1) with a masculine character, while the lower pitch (6) is feminine. In musical terms, the feminine character is symbolized by pitch *nem* and the masculine by pitch *ji*.

It has already been mentioned that individuals are not allowed to own a *gamelan pakurmatan* ensemble, and this includes *gamelan Kodhok Ngorek*, so it is impossible for people holding a wedding ceremony to use an authentic *gamelan Kodhok Ngorek* ensemble. Therefore, *gendhing Kodhok Ngorek* in the *panggih* ritual is played on a *gamelan ageng* ensemble. Pitches 1 (*ji*) and 6 (*nem*) in *gamelan Kodhok Ngorek* are similar to pitches ! and 6 in *laras sléndro* in a *gamelan ageng* except they are half a tone lower, so they feel like *pélog* (Javanese: *mélog*). Therefore, when played on a *gamelan ageng*, *gendhing Kodhok Ngorek* uses pitches *barang* (7) and *nem* (6) of *laras pélog*. Hence, the composition of the basic melody or *balungan gendhing Kodhok Ngorek* in a *gamelan ageng* ensemble becomes (7.76 7.76). The presence

of the *gendèr barung* in *gendhing Kodhok Ngorek* is pleasing to the ear, because essentially *gamelan Kodhok Ngorek* is in *laras sléndro*.

The performance of *lancaran Kodok Ngorek* to accompany the *panggih* procession is a symbol of fertility for the bride and bridegroom, signalling the hope that they will soon bear offspring (Indrati 2017). This is also the general prayer of all the guests present at the wedding. The essence of marriage is not only to unite two human beings but also to bring forth a new generation. For this reason, fertility is one of the greatest wishes of every newly married couple (Jumino 2019).

After the end of *gendhing Kodok Ngorek*, the music continues with *ketawang Larasmaya laras pélog pathet barang*, as the bride and groom are escorted to the bridal seat by their parents. This symbolizes the hope that the couple will always be surrounded by happiness in their marriage and in their love life, that their affection for one another will be everlasting throughout their lives together, that their household will always be filled with love and kindness, and that they will live in peace until the end of their lives.

It is the hope of the parents that their children will be joined together as one in the *panggih* procession of the wedding ceremony. This is portrayed by the *gending* that accompanies the *panggih* procession. The music continues until the bride and groom are seated on the bridal chair. The text tells of love and prayers, the sound of the music is the medium of expression. Metaphors are contained in the text of the *gending*, and can be interpreted as literary symbols. The vocal text presents signs and symbols and the hidden



Figure 6. Walking towards the bridal chair after the *Panggih*. (Photo: Doc. Widodo 2019)

meanings are manifestation of lovemaking between two human beings in love. The *gending* is played after the *panggih* procession as a concrete illustration of the newlyweds at that moment (Taryati 2013).

Below are the words of the *gérongan* text (*Kinanthi*) for *Ketawang Larasmaya*.

*Sapunika sampun rawuh,
 Temantèn kakung lan putri,
 Pindha sasangka tumedhak,
 Kembar cumlorot mblerengi,
 Wèh sukaning kang tumingal,
 Prasasat katiban ruksmi.
 Pindha jawata tumurun,
 Kumajaya kumaratih,
 Dewa dewaning asmara,
 Kang tansah andon karonsih,
 Pepuletan kanthèn asta,
 Tuhu dhabat milangoni.*

[Now they have come,
 The bridegroom and the bride,
 Like the arrival of the moon,
 They both shine radiantly,
 Making all those who see them happy,
 As though they have been given gold.
 Like the god descending,
 Kumajaya Kumaratih,
 The god of love,
 Embracing and caressing,
 Always holding hands,
 So truly happy].

The part of the wedding ceremony known as *lèngsèr* is when the bridal couple leave their seat and walk towards the exit ready to shake hands with the guests as they depart (Krahmadie, Wardhani, and Rakhmawati 2019). This is accompanied by *ladrang Tedhak saking, laras pelog pathet barang*. The essence of this *gending* is a sign that the celebration has finished (*pawiwahan*). The *gending* continues to be played while the bridegroom's family and the rest of the invited guests leave the venue to return to their homes.

The Meaning of Aesthetics

Aesthetics are related to human perception when experiencing pleasure or enjoying something.

Aesthetics are understood as the philosophy of art and include the sense or reception of a person when they enjoy an art performance. Aesthetics are subjective since everyone has his or her own sense of aesthetic when experiencing pleasure through an art event. Sometimes, aesthetic is not entirely a matter of beauty but may be something that can in no way be perceived as beautiful.

In Afandi's abstract paintings, the lines do not appear beautiful. The musical composition of the late I Wayan Sadra plays gongs by dragging them around, causing a sound that is distorted and harsh on the ear. The composition by John Cage, sitting in silence at the piano for 3 minutes and 44 seconds, contains no beauty (Ichsan 2019). These facts indicate that aesthetics are a matter of feeling within a person depending on how they receive the performance of an art work, not a perception of beauty (Gunawan 2019).

The *gending* that accompanies the *panggih* procession is the object of reception of all those involved in the *panggih* procession. The result of this reception correlates with the *panggih* procession, and this is where information about the aesthetic facts appear concerning the *gending* in the *panggih* procession (Alfan 2013). The way the musicians (*pengrawit*) use the word "*rasa*" extends from their external selves to their inner beings, from *wadhag* to *alus*. The assumption of the *pengrawit* about "*rasa*" is used as a fact to support the analytical process carried out. Marc Benamou classifies *rasa* into 3 types: *rasa* as quality, *rasa* as talent, and *rasa* as the ability to perceive.

The *pengrawit* has a sensitivity of feeling (*rasa*) when playing an instrument (*menabuh*) or singing (*nembang* or *nyindhèni gending*), it is not sufficient simply to get the time and placement correct, it also needs to be done with *greget*. The right musical expression of *rasa* not only involves knowledge but also requires experience in treatment (*garap*) or interpretation, according to a particular situation (Benamou 2010).

The aesthetic or *rasa* of a particular *gending* can change because of its *garap*. An example is *gending Gambirsawit*, which is normally treated with the *garap* of *ciblon irama wiled*, but changes in both character and aesthetic quality when its

garap changes to *kosek alus*. With regard to the *rasa* of the *gending* in the *panggih* procession, its effect is to give the *gending* a character described as *regu*, *agung*, depending on the participants in the procession or the guests attending the wedding ceremony. When listening to *gendhing Kodhok Ngorek* strange sounds may be heard coming from the instruments, such as *kecèr*, *rijal*, although in the *gamelan ageng*, *rijal* can be represented by the sound of the *bonang penerus* and *kecèr* by the upturned *saron barung* keys, causing the atmosphere to feel *agung* and *regu* (Suyoto, Timbul Haryono 2015). This *rasa* appears as a result of the interaction and communication between those participating in the *panggih* procession and the guests who appreciate the *gending* being performed (Setiawan 2019). Then talking about meaning, in the procession there are two meanings namely denotative and connotative. The denotative meaning is a single meaning, in the procession the denotative meaning is the singing frog. While the connotative meaning is a double meaning, so the connotative meaning is a frog playing love.

Interpretation of meaning is individual in nature, not located in a particular sign or symbol. When a person says that words encourage someone to give meaning, this is because it arises from a different life experience. Everyone has the freedom to assign their own meaning to certain words, and this is known as individual interpretation. In regard to interpreting or understanding the meaning of *gendhing Kodhok Ngorek* in the *panggih* ceremony of a Javanese wedding, there are a number of meanings involved, including:

The denotative meaning: the *panggih* procession in a wedding ceremony denotatively has a single meaning, which is the meeting of the bride and bridegroom. In general, the *panggih* ceremony is the moment when the bride and groom come together to continue their journey to marriage to establish a home together. Thus, *panggih* is the meeting between two human beings, a man and a woman, symbolizing the joining together of love and affection, and the responsibilities they undertake as a couple in their new life together.

The connotative meaning is related to the perception of human feeling in experiencing

pleasure in something. Connotatively, the *panggih* procession in a traditional Javanese wedding ceremony is understood as a cultural expression, existing within the social domain of the community. *Panggih* is a life structure that provides education about moral values and responsibilities. *Panggih* is quite representative as a cultural activity that plays a large role in efforts to advance culture in Indonesia.

Etymologically, *Kodhok Ngorek* consists of two words, namely *kodhok* or frog, and *ngorèk* which means sound. Hence, *kodhok ngorèk* means a frog making a sound. The sound of a frog is the manifestation of a sign that rain has fallen. Rain is the source of life for everything in the universe, for people, animals, and all forms of vegetation. Rain can help plants grow on the earth. Rain, human beings, and plants are associated with the phenomenon of fertility, whether in reference to the fertility of plants or the fertility of the newlywed couple.

Conclusion

In terms of the pitches used in *gendhing Kodhok Ngorek*, only two pitches are used, namely pitches ! and 6 in *laras sléndro*. In terms of gender, there are two kinds of frog (*kodhok*), namely male and female. The male frog is physically smaller and is manifested by the high pitch (!) which has a masculine character, while the female frog, larger in stature, is manifested by the lower pitch (6). Musically, the feminine characteristics are represented by pitch *nem* and the masculine characteristics are symbolized by the *panunggul alit* pitch (ji), so *gendhing Kodhok Ngorek* with its two pitches, ! and 6, symbolizes masculine and feminine characteristics.

The performance of *lancaran Kodok Ngorek* to accompany the *panggih* procession is a sign of fertility for the bride and bridegroom, and the hope that soon after their wedding they will be blessed with offspring. This is the basic hope and prayer of all the invited guests at the wedding. The essence of marriage is not only the joining together of two human beings but also an effort to give birth to a future generation. In this respect, fertility is one of the greatest wishes of the newlywed couple.

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