

Tongling Performing Arts As The Identity Of The Wonomulyo Village – Genilangit

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Abstract. The Wonomulyo village is one of the most potential in the Genilangit village of any other village. As an act of gratitude for the people of the Wonomulyo village - Genilangit of the vast natural resources of this village, so in 1994 one of the Wonomulyo community decided to create an art musical using bamboo Musical Instruments The art of the Tongling performance stands for both Kentongan and Suling (flute), which are important instruments of the Tongling show. Not a part of the ritual, but merely an amusement for the Wonomulyo village folk during special days, such as the harvest, the feasting, the welcome, and so on. Tongling performance art is the only indigenous art of the Wonomulyo village performance, and it is the trademark, identity, and pride of citizens that to this day have grown with the age, without dismissing the true identity of these performance instruments.

Key Note: Tongling performing arts, Wonomulyo, Genilangit

1 Introduction

One of the interesting things about traditional music is its endless presence in the communities in which it exists. Traditional music as a cultural product is almost endless in the cultural context surrounding its presence and development always has to do with the context of money, time, social politics, economics, And the technology in which the music is in traditional music can also be understood as a system of symbols containing values or cultural norms of its societies forming norms or values and its musical works and components becoming an integral part of that value or norm (kraemer.1993: 10). It can be concluded that performance art and its society are virtually inseparable.

A traditional performing art often identifies a group of people as distinguishing it from other societies because traditional art has symbolic cultural symbols. As was the existence of tongling music created to remember the origin of the sky's wonomulvo-geni village.

Tongling music art performance tells of the origin of the Wonomulyo village-the original Genilangit was a wilderness before it was discovered and opened up into a populated area. As a token of gratitude and a reminder of his ancestors, the art of the tongling musical was created after the name of the many bamboo potato and distilled instruments found in the village of wono mulyo. No study has yet spoken of the art of the tongling musical performance, and it is expected that the results can be a starting point for other studies, especially in the sociological and cultural perspective, how an tongling musical performance can be the identity of the Wonomulyo

Procedia of Social Sciences and Humanities

Proceeding of the International Conference on Intellectuals' Global Responsibility 2020 (ICIGR):
Science for Handling the Effects of Covid-19, Facing the New Normal, and Improving Public Welfare

village, Genilangit, Magetan.

2 Literature Review

To this day, there has been no in-depth research on Tongling music performances. Some articles about Tongling music performances are only limited to stories about the implementation of Tongling music performances, but no reference material has been obtained to strengthen the topic analysis in this study. Some of the literature that is expected to strengthen the analytical power of the topics to be raised in this paper include:

Fitrianto, Janengan Art; Javanese Ethnic Identity in Pajaresuk Lampung, Indonesian Art Institute, Yogyakarta. This journal contains the Janengan art in the Pajaresuk - Lampung community, which are Javanese natives who participated in the Transmigration program to Lampung. There, people from Java try to present their native culture by presenting cultural symbols that exist in Janengan art. Janèngan art is a traditional art with the shalawatan genre using the Javanese language which contains religious teachings and life advice.

3 Research Methods

This research is a qualitative research method with an ethnomusicological approach. Qualitative research is a type of research whose findings are not obtained through statistical procedures or other forms of calculation (Strauss and Corbin, 2003: 4). The qualitative research method is used because this type of research looks for the depth of a problem, while the ethnomusicological approach is used for the approach. The ethnomusicological approach referred to is an approach that includes two aspects, namely the textual and contextual specs as stated by Shin Nakagawa in his book *Musik and Kosmos*. In the book, it is said that Ethnomusicology includes two aspects of the discussion, namely the textual aspect, in this case the acoustic event and the contextual aspect, namely the atmosphere or state formed by the music-supporting community (Nakagawa, 2000: 6).

4 Discussion

4.1 Wonomulyo Village

Wonomulyo village is the most potential hamlet in the Genilangit area, Poncol District, Magetan Regency. The village is located in the area of mount Lawu in the south, with an altitude of 1300 mdpl, with temperatures ranging from 16-23 degrees Celsius. The location is precisely between Kukusan mountain which is located in the south of the village, mount Argo Tengah in the west of the village, Mount Argo Cupu in the north of the village, and Mount Kendil in the

east of the village. Most of the local people work as farmers, especially vegetable crops. The first inhabitant of this hamlet was Ki Hajar Wonokoso, he was the first person to clear the forest and live there and the hamlet is currently named Wonomulyo village, *wono* means forest, and *mulyo* or noble means prosperous. Until now, Ki Hajar Wonokoso's grave is still well preserved (Pesona Keindahan Desa Wisata Wonomulyo, Genilangit, Poncol Magetan, <https://www.infomagetan.com/2018/07/desa-wisata-wonomulayo-genilangit.html>).

4.2 Tongling Music Performing Arts

Since the beginning, Wonomulyo hamlet has not had art which is the original art of Wonomulyo hamlet, until in 1994 a resident of Wonomulyo hamlet, who had an artistic spirit, was moved to create a performing art that would become the identity of Wonomulyo hamlet. In terms of form, Tongling music performances can also be referred to as traditional music. Music in a broad sense can be understood as organizing sound by humans (Iswantara, 2013: 5). Organizing according to the characteristics of the sound, for example the high and low tones, the length and the shortness of the sound, the color of the sound, the loudness of the sound, the source of the sound, the way it sounds, and the way a number of sounds are combined. While traditional is more of an attitude and way of thinking and acting that always sticks to the norms and customs that have been passed down from generation to generation (Poerwadarminta, 2007: 1293). In this presentation, traditional music is understood as music in a social unity bound by common ancestry, language, customs, and place of origin that can be distinguished from other community groups in playing musical instruments and or musicality.

The Tongling music performance is a form of presentation from the people of Wonomulyo hamlet who use instruments made from bamboo which are often found there. The community of Wonomulyo hamlet, which consists of several religions and beliefs, makes the Tongling music performance more representative of traditional elements because there are almost no religious symbols or beliefs in the Tongling music performance. However, it can be felt that even though the people of Wonomulyo hamlet have different religions and beliefs, the spirit of unity and mutual cooperation is very firmly held in the life of the community.

4.3 Presentation Form

The Tongling music performance begins with *suluk* which tells about the origin of Wonomulyo village, Genilangit. *Suluk* is strengthened by dancing and fire shows in the background. The show continued with the performance of Tongling music played by around 16-20 people. The instruments that were played consisted of: flute, *kentongan*, *angklung*, *bass bambung*, *calung*, drums, *marakas* and vocals. The male musicians wear black pants and t-shirts, with additional gloves on the shoulders and headbands. Although Wonomulyo hamlet is located in Magetan district, East Java, the headband used is a headband with a Balinese motif. After confirming the result, the headband was merely a decoration, it could still be developed to show more of the characteristics and identity of the Wonomulyo village. The three *sinden* who are the women of Wonomulyo village wore clothes in the form of *kebaya* clothes and *batik jarik* cloth. The presentation is carried out in a row, with the *sinden* sitting in the middle of the stage, the left side of the stage lined with drum, *calung* and *kentongan* players, on the right side of the stage, the *angklung*, *marakas*, *bass bambung* players and a flute player are standing in a row. The songs that were sung told about Wonomulyo village, about mutual cooperation, about the beautiful scenery in Wonomulyo village, and at the peak of the show featured collaborations with modern electric guitar instruments, electric basses and singing popular Javanese songs. In

addition to the Tongling music performance, what is interesting is the serving of dishes provided, in the form of fried snacks served on trays, with ginger and coffee drinks which help to warm the body in the air of Wonomulyo village which reached a temperature of 12 degrees Celsius during a visit to Wonomulyo village. Tongling music performances are usually held for post-harvest celebrations and for welcoming guests. The show starts around 20.00 WIB until 21.30 WIB.



5. Musical Aspects

Tongling music performance is one of several types of music performing arts with the Campursari genre. The following is an explanation of several musical aspects in the Tongling music show:

5.1 Musical scale

The art of performing Tongling music uses diatonic scales and pentatonic scales like those of the gamelan instrument. If in the gamelan there are 2 tunings, namely the Slendro and Pelog tunings, then the Tongling music performance art only uses the Slendro tunings. Slendro barrel is a tone sequence system consisting of five notes in one gembyang with an almost equal distance pattern (Supangah, 2002: 86). Laras Slendro is used in songs that tell about Wonomulyo hamlet, while popular songs use diatonic scales.

5.2 Style

The arrangement for the Tongling music show begins with a vocal solo like a suluk usually performed by the puppeteer without musical accompaniment, with a background in dance and fire shows. The next scene switches to the Tongling music performance sung by 3 sinden people. In between song breaks, an introductory story and advice are always given before starting with the next song. The song parts are sung by sinden solo or together, and the other instrument players also act as backing vocals.

5.3 Instrumentation

The instruments used in Tongling music performances are aerophone, idiophone and membranophone instruments. The aerophone instrument consists of a flute and a bass bambung. Idiophone instruments consist of kentongan, angklung, calung, castanets, and cymbals on drums. The membranophone instruments used were the snare, tom-tom and bass drum.

6. Tongling Music Performance as Community Identity in Wonomulyo Hamlet

The Tongling music performance was created to become an identity for the people of Wonomulyo - Genilangit village. Identity is something that is inherent in the life of every person, both individually and in groups, which can be a differentiator or equalizer with humans or other groups (Misthohizzaman, 2005: 89). Identity is a sign that something has become a part of self, group, community, and nation.

An art can be an identity for the community, about who and where an art comes from. This happens because art is a product of culture, such as an identity that is inherent as a differentiator from other groups of people. Like the Reog Ponorogo art which has become an identity for the Ponorogo people of East Java, as well as the Tongling music performance which uses the East Javanese language, with the stories of the Wonomulyo village community and symbols that show the culture of the Wonomulyo community, it is hoped that it can become an identity for the people of Wonomulyo village - Genilangit and become differentiator from other communities in East Java.

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