THE TRANSFORMATION OF TRUNTHUNG MUSIC FROM MUSICAL ACCOMPANIMENT TO MUSICAL PERFORMANCE IN WARANGAN VILLAGE, PAKIS, MAGELANG

ABSTRACT

Trunthung is a traditional musical accompaniment growing in Magelang region. Traditionally, *Trunthung* music is played by one person and used as musical accompaniment of *Soreng* Dance. In its development, *Trunthung* music evolved into a musical performance based on the idea from Sutanto Mendut and Eko Sunyoto that succeed to create a new art, called *Trunthung* Art.

This research aims to know the form of transformations in *Trunthung* music from musical accompaniment to musical performance. As well as to be able to assess and analyze several transformation factors of *Trunthung* music from musical accompaniment to musical performance that exist in Warangan vilage, Pakis subdistrict, Magelang regency.

The results of this study indicate the transformation of *Trunthung* music from musical accompaniment to musical performance as seen from six aspects of the performing art such as style, genre, text, composition, transmission, and motion. One significant is the use of *Trunthung* musical instrument that are colossal or more than one, whereas musical accompaniment only played by one persone. There are factors that affecting this transformation consist of ecternal and internal factor. The role of Eko Sunyoto and some artist in Warangan vilage also important in capturing the *Trunthung* music so it can be an interesting performance to be enjoyed by art lovers both locally and globally.

Keywords: *Trunthung*, Transformations, Musical Accompaniment, Performance.

Introduction

Trunthung is a traditional musical instrument developed in the district of Magelang. The musical instrument is played by beating it with bamboo 40 cm in length. In general, this instrument known as Terbangan with a diameter of 15-25 cm. At first the musical instrument *Trunthung* works as a musical accompaniment of Soreng dance, played by one player that has a role to control the rhythm of dance movements.¹

Music *Trunthung* has gone through several changes in its development stage. One significant change is the music *Trunthung* grain form into a stand-alone music performances and better known by the name of *Trunthung* Art.

Trunthung Art is musical performance that has “rampak” rhythm from its combination as a lead instrument with some other rhythmic instruments such as tambourines, big and small *bende*, cymbals, bass drum, big and small *tambur* (Mumfangati, 2007). *Trunthung* Art first appeared in 2002 in Warangan Village, Pakis subdistrict, Magelang district on the idea of Eko Sunyoto and Sutanto Mendut. They both worked on *Trunthung* for the first time into a colossal performance played by 80 people when they attended the national show and the opening Langgeng Gallery in

¹ Berdasarkan wawancara dengan Titik Suviyani, 2 Desember 2015 di Dusun Warangan.

Magelang regency.² *Trunthung* Art also participated in Five Mountains Festival in 2002 in warangan village. After the play the first one at the opening of the gallery Lasting and his appearance in the first Five Mountains Festival, *Trunthung* Arts began to be known by the public wider, and continued to develop until today. This is evidenced by the many invitations to present in show, not only in Magelang but also in Semarang, Yogyakarta, Solo and Jakarta.

Theoretical framework

Ethnomusicology is a study of traditional music, learned orally or hereditary and not through writing (Supanggah, 1995). In general, traditional music taught hereditary from generation to generation, and keep continue until today. *Trunthung* art can be classified to the discipline of ethnomusicology because generally warangan society know and learn the techniques of the game *Trunthung* only orally inherited by his predecessors hereditary without knowing the exact sounds contained therein.

Jeff Tood Titon said that the elements in the presentation of the performing arts consists of six basic parts, which are style, genres, texts, composition, transmission, and movement (Titon, 2015, p. 26). Styles in this case is everything connected with

² Berdasarkan wawancara dengan Handoko (selaku ketua sanggar Kesenian Dusun Warangan) 2 Desember 2015, di Dusun Warangan.

Trunthung art, such musical instruments. Genre related to kind of musical genres performed by *Trunthung* art groups when they performing a repertoire of songs. Text means words that are created when the show is in progress, used to analyze the composition of musical structure and form of songs performed by the *Trunthung* art group. Transmission in this case, is how music is learned and passed from one person to another, from one generation to the next. Movement according Jaeni is not only the motion as a dance, but it gives a sign of expressive movement, it simply can be interpreted as motions that reveal specific expressions (Jaeni, 2014).

The concept of beauty (aesthetic) as a central issue to reveal the meaningfulness of the value of a form of art or artwork, can not be done by generalizing (Putra, 2017).

Art transformation processes that occur in a society influenced by several factors. Transformation in question is a change *Trunthung* form of presentation of the musical accompaniment became a performing arts as seen from its social aspects. Alvin Boskoff theory of change can be used to look over the basic trigger of changes in grain pengirin g *Trunthung* of music to the show and its developments until today. According to him, the social change of two factors: external and internal.

Materials and Methods

The method used in this research is descriptive analytical research method. This method is intended to examine changes of *Trunthung* from musical accompaniment to musical performance, and the progress until now, including to analyze creativity of the artists. Data collection methods used in this study is various, from the material, language and actions related to the *Trunthung* art. As written form of media, interview transcript until book that contain *Trunthung* art. The source of this data can be recorded through written notes, taking photographs, sound recordings, and video recordings.

The analysis begins with the first step of data reduction. Data reduction is a process of selection, focus, simplify, abstraction, and data transformation seen to be written. The author will select data from some sources from society and artist who are member of Warangan Art hermitage, either in the form of interviews or recording performances with video and photo formats.

In the second stage, the authors collected data and categorized them into information that can be used to explain the phenomena and art activity in Warangan village. Data presentation is organizing the available data, and then converting it to information for a depiction and action.

The last stage is the conclusion, the author tried to give some conclusions from the data obtained into a series that explains continuity of data and topics in this study.

Results and Discussion

Warangan is a village in Muneng warangan. Warangan village has an important role in Muneng because it is considered as first village where native stay and settle. Water is the element that has an important role in life in the Warangan village. The land has many hills and slopes that caused many rivers flowing through the surrounding areas. Water flows from the springs that is used for everyday purposes such as cooking, bathing and washing, while the remainder of the flow is channeled to the fields for irrigation of agricultural land.

As an agricultural area, Warangan villages is special area. They have Puyam Springs that flows only in warangan village. Besides, there is a ritual tradition every year related to planting and harvest cycle. There are some ceremony such as *nyadran kali*, *aum tandur*, *aum panen*, and *merti dusun*. According to the statement of Handoko,

"There are many rituals here. In a year, there may be 12 times or more, such as *nyadran kali*, *aum tandur*, *aum panen*, *nyadran makam*, and *selapanan*."³

³ Berdasarkan wawancara dengan Handoko pada tanggal 6 Maret 2016, di Sanggar Warangan Merbabu.

There are several requirements that must be implemented in ceremony. One of the requirements in a ritual is to hold an art performances (Maestro & Sinaga, 2018).

Trunthung is one of the arts that has its own story in the Warangan. At first, *Trunthung* used as musical accompaniment in a dance performance of Soreng but during its development, it transformed into a form of present independent musical performances. It means *Trunthung* is no longer a musical accompaniment in Soreng dance.

The transformation can be seen through the concepts by Jeff Todd Titon about 6 basis in the performing arts, which are styles, genres, texts, composition, transmissions, and movements (Titon, 2015, p. 26).

Style is everything connected with the *Trunthung* arts related to the system tone and sound color (timbre) of the instruments. Some of the instruments used in the *Trunthung* art are almost identical to the instruments used as musical accompaniment in Soreng Dance, which are *Trunthung*, *bende*, and *bedug*. Yet, there is a difference of *Trunthung* that is the addition of musical instruments bass drum and cymbals as a hilarious atmosphere maker, and *kentongan*.

Genre related to musical genres performed by a group of art when it brought a repertoire of songs. *Trunthung* music is both as a

musical accompaniment and musical performances, included in the category of traditional music since it fulfilled some of the characteristics of traditional music such as: studied orally, informal, had no specialized players, and be a part of their culture. The difference is when *Trunthung* served as the musical performance, it become more flexible so that it can be collaborated with several kinds of musical instruments and styles of music.

Text means words, created when the show is in progress. In presenting *Trunthung* as a musical performances, there are words that are created either it is *senggakan* or song that was sung by one of the players in Sanggar Warangan Merbabu group.

The composition is used to analyze the musical structure or form of presentation performed by *Trunthung* art groups. Musical structure can be seen in one of the following pattern:

Figure 2. Composition *Trunthung* Companion
(Source: Fajry Sinaga, 2016)

Figure 3. Composition *Trunthung* Performances
(Source: Fajry Sinaga, 2016)

The presentation structure of *Trunthung* is follow the movement of Soreng Dance. *Trunthung* as a musical accompaniment has a function as a regulator of the rhythm and tempo of the dance. A *Trunthung* player will give a cue for other musical instruments such as *bendhe*, and *bedug*, follow the movements that are being presented in a Soreng dance.

The presentation structure in every performance of *Trunthung* art depends on the performance leaders that plays *Trunthung*. One of the performance leaders is Eko Sunyoto, he will give a knock pattern that will be played in the next section, followed by other *Trunthung* players that will play the patterns, as well as *bendhe* players, *bedug* players, *bass drum* and *cymbals* will also follow the rhythm pattern that is played.

Transmission in this case explains how music is learned and passed from one person to another, from one generation to the next. *Trunthung* as musical accompaniment of Soreng dance has been staged in Warangan village since the 1980s. Transmission occurs in a musical accompaniment of Soreng Dance is initially artist figures of Warangan village still joined with art from other villages such as Kwiden, Banter, Gejagan, and Citran.⁴

Trunthung Art is a performance that is created from the development of the musical accompaniment of Soreng Dance from the idea of Eko Sunyoto and Sutanto Mendut (Sinaga, 2018). After experiencing rapid growth in 2002 to 2005 in both Warangan village and Magelang, *Trunthung* arts development is continued by Handoko in 2005 that is the younger brother of Eko Sunyoto.

⁴ Berdasarkan wawancara dengan Titik Sufiyani pada tanggal 27 April 2016, di Dusun Warangan.

Movement, according to Jaeni, is not only the motion as a dance, but it gives a sign of expressive movement, it simply can be interpreted as movement to reveal specific expressions (Jaeni, 2014, p. 133). If you look at *Trunthung* players when functioning as a musical accompaniment in Soreng dance, there is no special movements that appear in the show except the movements performed by the dancers Soreng. Referring to Jaeni about movement that means any activity in each performance is a movement, although only walk and move the body. The *Trunthung* players make a movement by shaking his head to follow the beat of the music horns *Trunthung*. In addition, there are also some music players are move the body to the beat of music that being played (Sinaga, 2016).

According to Alvin Boskoff, changes can be affected by two factors, which are external internal factors (Boskoff, 1964, pp. 143–147). The appearance of cultural changes can occur due to influence of internal factors that arise from the dynamics that exist in public life, or because of the influence that comes from outside the community (Sairin, 1997).

Sutanto Mendut is one of the artists and humanists who was born in Magelang on February 5, 1954. Sutanto Mendut is the founder of the *Komunitas Lima Gunung* (Five Mountains Community) or better known as the President of Five Mountains

Community. Sutanto Mendut, that has an active role in cultural activities and the arts in the Warangan village, has produced some new creative ideas. Some of it was his involvement in the development *Trunthung* which could eventually be a musical performance in 2002.

Eko Sunyoto is an artist who comes from Warangan village. His interest in the traditional arts is big, not only dance but also music and puppetry. Attending in IKIP Yogyakarta (now State University of Yogyakarta) in the period from 1980 to 1990, he studied to Ki Sutejo. In 1997, Eko Sunyoto meet with Sutanto Mendut and learn from Mendut Studio led by Sutanto Mendut.⁵ Eko expect that Warangan Merbabu Studiocan be a platform for community, in terms of art which is based on the life of a farmer. As the statement of Eko Sunyoto,

"At that time I kept thinking of how to develop the arts in the warangan village, since I studied at IKIP actually I had intention to develop music *Trunthung* and would like to ask people to keep their spirit in art."⁶

The following statement explained that Eko Sunyoto is a figure who played an active role in developing the art potential in Warangan village. In addition, Slamet as a member of Warangan Merbabu

⁵ Berdasarkan wawancara dengan Eko Sunyoto pada tanggal 7 Agustus 2016, di Pondok Tinggal Magelang.

⁶ Berdasarkan wawancara dengan Eko Sunyoto pada tanggal 7 Agustus 2016, di Pondok Tinggal Magelang.

Studio said that Eko Sunyoto is a leader who can protect the people and he is a great artist.⁷

Handoko is an artist who comes from Warangan village and members of Five Mountains Community. Handoko started to like art tradition since studying in primary school. One area that he experts in is dancing. Handoko is not only pursue dance, but also practiced traditional music. Almost several musical instruments played by Handoko, one of them is *Trunthung* music which had been created on the idea of his elder brother and leader of Five Mountains Community, Eko Sunyoto. In 2005, Handoko Eko replaces Sunyoto as Warangan Merbabu leader. Many developments have been done by the Handoko especially *Trunthung* music. Handoko succeed to collaborate *Trunthung* music with *Topeng Ireng* dance and and performed it in several cities in Indonesia.

Five Mountains Festival is an icon for five mountain communities. It become a platform to get together with sincerity, simplicity, honesty and happiness built gradually from year to year. The village location for festival is determined by discussion by the figures of Five Mountains Community. Five Mountains Festival

⁷ Berdasarkan wawancara dengan Slamet pada tanggal 7 Agustus 2016, di Magelang.

was first held in 2002 in Warangan village and kept changing places every year until now (Syah, 2013).

The Implementation of the Five Mountains Festival, first to fourth, is funded by the Hotel Amanjiwo Borobudur manager which makes the event as their tourism agenda to invites foreign tourists. This is what makes the idea to develop *Trunthung* music that become the identity of Warangan village. No wonder the first Five Mountains Festival in 2002 has an important role in the transformation *Trunthung* music from musical accompaniment of Soreng Dance to be a musical performance that continues to grow today and well known by some foreign tourists, academics to art lovers in general.

Conclusion

Trunthung is a traditional music that developed in Magelang regency. According to tradition, the *Trunthung* music serves as a musical accompaniment and rhythm regulator of Soreng Dance. In the process, *Trunthung* music changed into musical performances known as *Trunthung* Art. It is a traditional art that comes from Warangan Village, Pakis subdistrict, Magelang. It created by the idea of Eko Sunyoto and Sutanto Mendut in 2002 and staged for the first time in the opening of Langgeng gallery in Magelang.

Based on the findings in the field of discussion, it can be concluded that there has been a transformation in *Trunthung* music from the musical accompaniment to musical performance. It can be viewed based on six aspects of the performing arts that is style, genre, text, composition, transmission, and movement. That aspects underlies the performance of *Trunthung* music in the past and the present, both when presented as a musical accompaniment and performing arts.

The transformation that occurs in *Trunthung* music can not be separated from external and internal factors. Some figures have important role in the transformation process from musical accompaniment to musical performance. The external factors is Sutanto Mendut that is an artist in Magelang District and President of Five Mountains Community which acts as a motivator and encourager that give a way to introduce *Trunthung* to some fellow artists as well as other stakeholders as accomodation providrt. One of the events initiated by Sutanto Mendut is the first Five Mountains Festival in 2002, funded by the Amanjiwo Hotel as a project to invites foreign tourists to stay in Amanjiwo Borobudur Hotel. On the other hand, the Five Mountains Festival also serves as a platform for the stimulate creativity for artists farmers in Warangan to develop *Trunthung* Art to be more recognized by the public both locally and internationally.

The second factor is internal factor that covers of artists and community supporters in Warangan village. Eko Sunyoto is an artist who has an important role in development of *Trunthung* music. Eko Sunyoto together with senior artist from Warangan village explore the sounds of musical instruments *Trunthung* by collecting some pattern from Soreng and several arts Warangan village to develop the musical aspects of the *Trunthung* Art.

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