

Bundengan : Between Aesthetics Expressivism, Social of Reality, and Perfomance Studies

Bahtiar Arbi [✉], Totok Sumaryanto F, Udi Utomo

Universitas Negeri Semarang, Indonesia

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Abstrac

Bundengan is a transformation of kowangan or tudhung, which is a kind of head cover made of bamboo blades, clumpring, and rope fibers. This kowangan used to be used by duck herders to take shelter or shelter from the rain and the sun. The purpose of this study is to analyze: (1) The form of bundengan art performances; (2) Social reality that occurs in society; And (3) The aesthetic expression of artists bundengan with the flow of expressiveness. This research uses qualitative method with data collection technique of interview, observation and document study. The data validity technique is based on the credibility criteria, using triangulation of data. Data analysis techniques used are data collection, data presentation, data reduction, and data verification. The results show bundengan can replicate gamelan sounds such as bendhe, kempul, gong, and kendang applied in the pattern of the game, accompanying Lengger dance. There are three moments of dialectics in the social reality of externalization, objectivation, and internalization. Artists bundengan embrace the flow of aesthetic expressiveness art is not as a craft, magical, representation, and entertainment. The art of bundengan maintained its authenticity, and developed and disseminated.

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[✉] Alamat korespondensi:

Kampus Pascasarjana Unnes, Jalan Kelud Utara III Semarang 50237

E-mail: bahtiararbi@gmail.com

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INTRODUCTION

Culture is dynamic, meaning it always changes the form of culture itself, whether it's minor changes or major changes. There are five factors that cause cultural change according to Elly M. Settiadi et al. (2006: 44), namely: (1) Changes in the natural environment; (2) Changes caused by contact with another group; (3) Changes due to discovery; (4) The change that occurs because a society or nation adopts some elements of material culture that have been developed by other nations elsewhere; And (5) The change that occurs because a nation modifies its way of life by adopting a new knowledge or belief, or because of changes in life view and its conception of reality.

The culture as proposed by Alvin L. Bertrand is all the life views learned and obtained by members of a society (Sulasman & Gumilar 2013: 18). Culture in each region is different so that each individual learns the culture around them. Each region has its own culture that depends on the condition of the local community. Based on the existence of different needs, activities and views within a community group, each region has its own culture. No exception in Wonosobo regency that has a characteristic of its own culture that is not owned by other regions.

Wonosobo regency is one of the regencies in Central Java Province located in the Highlands and Mountains. The word Wonosobo comes from the Javanese language "Wanasaba" which literally means a gathering place in the forest. The word "Wanasaba" derived from Javanese was quoted from the Sanskrit word "Vanasabha" which has the same meaning that is gathered in the forest. The words "Wanasaba" and "Vanasabha" are also known as two Mahabharata books namely Sabhaparwa and Wanaparwa (Wikipedia.org).

Like other cities in Indonesia, Wonosobo also has a motto, namely Wonosobo ASRI (Healthy, Neat, Beautiful). In addition to its natural beauty, Wonosobo also has another beauty charm. The beauty here can be interpreted as the beauty contained in the art

(aesthetic art), in this context is the art of tradition in Wonosobo. Art that develops in Wonosobo include Sontoloyo dance, Lengger, Kuda Lumping, and Calung. One of the art tradition that is phenomenal and growing very rapidly in Wonosobo today is the art of bundengan. Art bundengan can be said to be phenomenal because this musical instrument was originally a tool to shelter duck herders while the rain called kowangan or tudhung. Bundengan then transformed into a musical instrument created when the shepherds fill their leisure time with the animals. At the beginning, shepherds use grass grasses using a fibers rope in kowangan that can produce sound when played. As the times progressed, grinting grass and rope fibers that are easily broken are replaced using racket strings.

Bundengan musical instrument was first discovered by the father of Barnawi circa 1968. But it turns out the existence of bundengan much older than expected. This is evidenced by the writings of Wretta Sancaya in the 12th century by Mpu Tanakung in the Majapahit kingdom who discussed the music called tudhung, in this case referring to musical instruments made of kowangan or tudhung. In comparison, in the 12th century civilization in the West was in the periodization of the Middle Ages, not yet entering the Renaissance (Interview Hengky Krisnawan, February 2017).

Musical instrument bundengan used to accompany the dance Kuda Kepang, Mask, and Lengger by bringing tembang-tembang accompanist like Kebo Giro, Gones, Sumiyar, Kinayakan, Bribil, and Cuthang. Bundengan music is one of the unique musical instruments, because bundengan can replicate various sounds similar to some gamelan devices such as Bendhe, Kempul, Gong, and Kendang. As the era progressed, this bundengan musical instrument developed into one of the most popular art among other traditions in Wonosobo, and made one of the local content teaching materials in high school in Wonosobo. The most recent event featuring bundengan art was held in December 2016 in Art Bundengan 100 bundengan event in Wonosobo initiated by

Ibu Mul from Sanggar Ngesti Laras along with students at SMP N 2 Selomerto (Interview Hengky Krisnawan, February 2017).

Music education as expressive advice because among the students and students of music education institutions such as disclose that through musical activity they get the opportunity to express their thoughts and feelings through the tones that are created or that diaainkannya, either with vocals or musical instruments he learned (Udi Utomo, 2006: 9). It is undeniable that art is an integral part of human life. One implementation of this inseparability is the role of art in influencing the development of the human soul. This utilization is of course in a positive sense, namely the study of art to develop the aesthetic aspects of human beings. Efforts to achieve these goals include through art education held in schools (Totok Sumaryanto, 2000: 1).

Initially the person who can play this bundengan musical instrument is only the father of Barnawi, the daughter of the father of Barnawi, and a disciple of the father of Barnawi namely the father of Hengky Krisnawan. Art bundengan which is located in Kampung Seruni, Kelurahan Terbsari, Wonosobo is not missed by media coverage, one of television station that presents art episode bundengan Hengky Krisnawan is Trans TV in Indonesia program Have Stories, Compass TV in the program Explore Indonesia titled "Khayangan di Javanese Heart ", which aired in September 2014. It is the underlying writer took the object of art material bundengan owned Mr. Hengky Krisnawan.

Art bundengan has also created a special documentary film entitled "Aura Magis Musik Bundengan" by artists collaborating with the local government which was released in early February 2016. Besides covered in mass media and in filmkan, bundengan art has also been studied by Rosieh Cook, a Conservatory from Monash University Australia in 2016. In addition to research, Rosieh Cook also brought along and some bundengan to his native country. There is also a USA ethnomusicologist named Palmer Keen, who examines many

traditional arts in Indonesia, his research can be accessed through the site www.auralarchipelago.com

Research that will be carried out by researchers starting from previous similar research, such as research conducted by Arum Purwinda et al. (2012) entitled *Bentuk Pertunjukan Kesenian Angklung Carang Wulung*. The difference lies in the focus of the study being examined textually. Another research similar to this research is a study conducted by Karman (2015) entitled *Konstruksi Realtias Sosial sebagai Gerakan Pemikiran (Sebuah Telaah Teoritis Terhadap Konstruksi Realitas Peter L. Berger)*. The difference lies in the material object, the research is to examine or examine which is not the object of art.

Starting from the concept of seven elements of Koentjaraningrat culture, this thesis discusses two elements of culture, namely life and artistic livelihood systems. The livelihood system of life will be examined extraesthetically using the social reality concepts of Peter L. Berger and Thomas Luckmann, and the arts will be examined intraesthetically using the concept of performance and aesthetic form of Coollingwood expressivity. Art bundengan is created on the basis of the desire to seek activities on the sidelines when waiting for the livestock, this is related to the social reality that occurs in society and also the aesthetic expression of bundengan artists. Based on the background that has been presented, the authors lifted the thesis title of "The Shape of Bundengan Performing Arts and Aesthetic Expressivism in Wonosobo Regency in Context of Social Reality Study".

METHODS

The method used in this research is qualitative research method. Qualitative research is a descriptive study, not using numbers, and describes speech, writing and observation. The approach used in this research is an interdisciplinary approach, involving ethnomusicology, sociology and aesthetic disciplines. Ethnomusicology to analyze

intrestetiknya, namely the form of art performances bundengan. Sociology to assess the extraestetiknya, which represents the social reality that occurred in the community in Wonosobo regency.

The research design in this study is a case study, which means the findings in this study do not apply to the public, but only apply to the same characteristics or phenomena. That is, the case or findings of this study apply only to the cattle herders community in Wonosobo regency. The research location conducted by the researcher is in Sanggar owned by Mr. Hengky Krisnawan Seruni. The research objectives studied or focused on this research are related to the problems raised by researchers, namely bundengan art in Seruni sub-village, Kelurahan Luar, Wonosobo district. The focus of this study examines the form of performance, social reality, and aesthetics of expressiveness, with the object of bundengan art.

The type of data in this study is qualitative data. Then, the data source in this research is divided into two, namely primary data and secondary data. The researcher obtained the source of data from the main source, the informant acting as the pioneer of the existence of bundengan art, as well as the community members acting as the main actors of bundengan art in Seruni sub-village, Kelurahan Luar, Wonosobo district. Supporting data is obtained from observation and literature as well as several other informants such as artists, community leaders and other community members. In addition, researchers also conducted steps to obtain data from secondary data sources, namely in the form of data that support research. Secondary data is the source of data obtained indirectly, but can help and provide supporting information as research material. They include documents or historical and event notes, photographs of supportive activities and events and research-related books.

Data collection in this research using observation technique, interview, and document study. In order to obtain data, researchers used participant observation. Researchers observe as well as participate in the activities undertaken by

the observed subjects. The stages of observation in this study are as follows: (1) Preparing observation instruments; (2) Collecting data that begins by recording the atmosphere of guitar lessons during the learning process up to observe the ability of the participants of the lesson by conducting question oral and practice questions; And (3) reconcile the results of data collection. Interviews used in this study are structured free interviews that the interviewer brings the guideline which is an outline of what will be examined. The tools used by researchers in conducting the interview activities are: (1) Questionnaire; (2) Notes; (3) Camera (for photos and sound recordings). Then the researchers summarize the results of interviews that have been done systematically to make it easier to understand. Interview conducted with artist pioneer bundengan art in Wonosobo that is Hengky Krisnawan and also art dancer bundengan, and also society and also audience. Researchers use document study methods with the aim of collecting useful data to reinforce the data obtained from interviews. Documentation is used to collect documents in the form of learning materials, learning media, photographs and videos on the learning process. Documentation is also used to record bundengan art activities in Kampung Seruni, Kelurahan Terbsari, Wonosobo District.

Way of data analysis, method used qualitative analysis. Put in a thorough and systemic thinking frame. Data in the form of words, ideational statements, explanations of ideas or events and not a series of numbers, have been collected and processed and then compiled in an expanded and analyzed text. That data analysis is a joint activity and mutual copying between data reduction steps, data presentation and examination of conclusions or verification.

RESULT AND DISCUSSION

Overview of Research Sites

The location of this thesis research is located in the studio of Mr. Hengky Krisnawan located in one of the villages in Wonosobo regency in Kampung Seruni. Kampung Seruni is

part of Kelurahan Distance, Wonosobo District. The distance between Kampung Seruni and Wonosobo City is 10 minutes away. This section will describe the geographical situation of Jaraksari Village.

Based on data collected from Kelurahan Luarsari office, this village is one of 13 urban villages in Wonosobo sub-district, Wonosobo regency, Central Java province. Kelurahan Distance is adjacent to the surrounding villages, in the north, Wonosobo subdistrict, the east is bounded with Jogoyitnan urban village, the south is bordered by Mlipak urban village, and the west is adjacent to the district of Tawang Sari. Kelurahan Luar is a village located in a mountainous area with an altitude ranging between 700 meters up to 850 meters above sea level with tropical climates division of two seasons each year, the dry season and rainy season with an average air temperature of 25°C with flat air humidity 70-80% and rainfall 2,200 mm/year.

The Shape of Bundengan Performing Arts in Wonosobo

Art Bundengan is a musical instrument that is usually used as a dance accompaniment Lengger Mask that lives and thrive in the rural life of the people of Wonosobo. Therefore, in analyzing the performance of Bundengan art performance, it is necessary to describe each element of the Bundengan performing arts performers in accordance with the concept of performance form. Based on the concept of the show form which explains about the constituent elements, the researcher will describe the art of Bundengan by analyzing each element of performance form that is: (1) composition form consisting of: working on music, working on dance, poetry; And (2) presentation form consisting of order of presentation, stage, makeup, dressing, sound system, lighting, formation.

Composition Form

As already known that the sound or sound media contained in the instrument bundengan is divided into two, namely the draft

ricikan, ricikan strings. Then through the game of both ricikan is presented to accompany the song or song that is usually presented by a vocal. At this stage there is a process of mixing musical braids that intactly describe the form of bundengan music.

Table 1. Simplification of bundengan kendang game technique

Bunyi yang dihasilkan pada teknik permainan kendang membran	Penyederhanaan dalam teknik permainan kendang bundengan
Tulung (t̃)	p̄p̄
Dhung (d̃)	b̄b̄
Plak (p̃)	p̄t̄

Table 2. Pattern of the string game of bundengan

1 2 1 3	1 2 1 .	1 2 1 3	1 2 1 4	Angka dawai
6 3 6 6	6 3 6 .	6 3 6 6	6 3 6 6	Nada dawai

. 2 2 2 2 2 2 2 2 1
 Sen-to lo- yo pi- tu- las ru- wah
 2 2 3 2 6 1 2 1 6 5
 A- wak- e lo- yo ra ba- rang ba- rang

 2 1 2 1 6 2 1 6 5
 Sing ku- ning ku- ning ra pa- ti- o
 3 3 3 3 3 2 3 3 3 3 3
 Sing i- reng du- e- e so- po
 2 3 3 2 2 2 3 3 5
 A- bung bi- ru o- no i- jo- ne
 5 5 3 2 5 3 3 1 2 3
 O- jo di- gang- gu o- no bo- jo- ne

 6 5 5 3 2 5 6
 Le- la le- la le- la o- e

 3 3 3 3 3 2
 A- ta sen- to- lo- yo
 6 6 6 6 1 2 1 6 5
 A- ngon be- bek i- tang lo- ro

Picture 1. Tembang Sontoloyo

Social Reality

Externalization

The social process of the moment of externalization in relation to the arts of bundengan bahwasannya in the process of transformation from tudhung or kowangan to be a musical instrument that is currently known by the term bundengan, in which there is a moment of externalization where there is the process of spending ideas from the world of ideas to the real world. The process is represented from the process of creation of musical instruments bundengan, where the instrument originally derived from tudhung or head covering that

serves as a protector in the heat and rain. Tudhung or kowangan commonly used by farmers and pastoralists in the past.

As the shepherds watch for their livestock feeding animals, they have plenty of free time to simply rest under the tudhung to take shelter from the sun or the rain. In that free time the shepherds try to find other activities, one of them by installing the grinting on the kowangan that can produce sound like a gamelan. For information, tudhung or kowangan listed in one of the ancient books relics of the kingdom of Majapahit around the 13th century that is Wretta Sancaya by Mpu Tanakung. In this book there is a sentence about music called "tudhung", the Javanese experts concluded the konotoasi of "tudhung" as the head cover that refers to kowangan (Workshop Bundengan, 2017).

In the era of Majapahit gamelan music can only be enjoyed by the royal family and the nobles, the commoners can only hear gaungnya only from a distance. When the shepherds enjoy their leisure time waiting for their livestock, the idea is to use the tudhung they use for shelter as a means of entertainment. Installation of grass and bamboo blades in kowangan was able to produce musical sounds that can mengimitasi gamelan sound, namely bendhe, kempul, gong, and kendang. In this process there is an outpouring of ideas from the world of ideas to the real world, reflecting the moment of externalization.

Objektivation

The moment of objectivation that occurs in relation to bundengan art, where the instrument bundengan as imitation of gamelan experience habituation process or habituation to norm and culture that developed in society. Bundengan developed into one of the popular art. This is based on tudhung or kowangan is a daily tool in his era that is easy to find or made your own. The raw materials for kowangan making are widely available in nature, and commonly used by farmers and pastoral communities.

Kowangan formed from bamboo, usually using bamboo rope or bamboo apus, the use of bamboo is due to its nature that is easily bent and woven in such a way as to form a kowangan form that we know as today. Bamboo function here is as a frame, which is then coated using clumpring and wounded using fibers derived from sugar palm trees. This fiber rope serves to bind clumpring. Besides useful to bind clumpring, this fibers turns useful to take refuge from lightning strikes. Our ancestors thought that coconut trees and other trees could still be struck by peitr, but that had never happened to a palm tree. For this reason fiber rope is used in kowangan. So when they travel to the fields, to the fields, or to other places, they do not fret if there is heavy rain accompanied by lightning flashes.

At this moment of objectivation, the creators of bundengan assume that this instrument is an imitation of the musical sound of the gamelan. The main function of bundengan in its period is used as a means of prayer. Worship and hyang in Hindu beliefs have the meaning of worshiping or worshipping the Almighty. The use of bundengan that has a rhythm and sound that resembles a gamelan, with a monotonous rhythm is believed to help to concentrate in prayer by chant song-song to the Supreme God. The use of bundengan as a means of worship and filling leisure time is done continuously so that it undergoes habituation or habituation process which eventually become a pattern that is reproduced and understood by artists bundengan until now (Interview Hengky Krisnawan, 2017).

Internalisation

Internalization moment that happened to society about bundengan art is by making bundengan as identity of Regency of Wonosobo. At the festival of traditional arts festival in Indonesia in Yogyakarta some time ago, bundengan serve as the mascot of the event. As part of the shepherd's history, bundengan is an icon representing people's lives. The use of bamboo, slumpring, palm fiber, grinting grass, represents the life of an agrarian-livelihood

society. Bundengan as a gamelan imitation, as if describing the grade differences between the bourgeoisie and the proletariat. Bundengan is currently used as a replacement for Lenggeran gamelan to accompany Lenggeran dance.

Aesthetics of Expressivism

Arts is not as Handicraft

The process of creating bundengan from Majapahit era to postmodern era today is not intended as a craft. Ethnically historiography, bundengan is created to fill the pastime of the shepherds, simultaneously imitating the sound of the gamelan. Bundengan is usually played at night alone, while contemplating and singing tembang songs.

Arts is not a Representation

The expression of a bundled artist flows unceremoniously as to what his work would be like. Because the musical instrument is actually created to mengeskpresikan themselves, contemplate, on the sidelines of free time. While the patterns of bundengan games that exist today is the legacy of the ancestors based on the same pattern.

Arts is not as Magical

Music bundengan and lenggeran dance does not serve as a means of ritual, but rather to the means of prayer in ancient times. Because the tone of the rhythm produced by bundengan can make a person become more concentrated and focused to worship the Almighty.

Arts is not as Entertainment

In the application of art bundengan can evoke the emotions of people who hear it. But it happens accidentally, without any intention to affect the emotions of the listener. The sound produced by the bundengan is like anesthetizing the listener to follow the rhythm, tone after chant so that it can penetrate into the inner human that cause positive effects such as calmness.

CONCLUSION

Bundengan is an imitation of gamelan sounds such as bendhe, kempul, gong, and kendang. Bundengan music is usually created musical braided through the merger of two forms of rhythm patterns and conditional. In accordance with the instrument furniture which is a string and kendang. The pattern of rhythm is found in the strings while the pattern of rhythms that conditionally seen in the game kendang. Another form outside the instrument is a vowel dish that is commonly encountered as a serving material.

The process of transformation from tudhung or kowangan until it can become a musical instrument that is currently known as bundengan, in which there is a moment of externalization where there is a process of expending ideas from the world of ideas to the real world. The process is represented from the process of creation of musical instruments bundengan, where the instrument originally derived from tudhung or head covering that serves as a protector in the heat and rain. Tudhung or kowangan commonly used by farmers and pastoralists in the past.

Instrument bundengan as imitation of gamelan experiencing process habituasi or habituation to norm and culture that developed in society. Bundengan developed into one of the popular popular art. This is based on tudhung or kowangan is a daily tool in his era that is easy to find or made your own. The raw materials for kowangan making are widely available in nature, and commonly used by farmers and pastoral communities.

Internalization moment that happened to society about bundengan art is by making bundengan as identity of Regency of Wonosobo. At the festival of traditional arts festival in Indonesia in Yogyakarta some time ago, bundengan serve as the mascot of the event. As part of the shepherd's history, bundengan is an icon representing people's lives. The use of bamboo, slumpring, palm fiber, grinting grass, represents the life of an agrarian-livelihood society. Bundengan as a gamelan imitation, as if

describing the grade differences between the bourgeoisie and the proletariat. Bundengan is currently used as a replacement for Lenggeran gamelan to accompany Lenggeran dance.

The aesthetics of expressiveness of artists bundengan in Wonosobo shows that art is not as entertainment, art is not as a representation, art is not as magical, and art is not as a craft. Art, however, is the expression of a person's expression of the feelings and emotions he feels that sometimes can not be felt by others.

Based on its history, bundengan artists use this instrument as expressions and feelings. Bundengan is not used as a means of craft, representation, magical, and entertainment.

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