

## Gamelan Truntung Art in the Study of Structural Functionalism

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### Abstrac

Gamelan Truntung is one of traditional arts in Magelang. This art derives from a mixture of Truntung with a set of gamelan instruments. Truntung is a musical instrument to accompany or facilitate Soreng dance which is also a traditional art in Magelang. The problem of the research is to answer how the structural functionalism of Gamelan Truntung Art is. The research is conducted to know, to analyze, and to describe the structural functionalism of gamelan Truntung art. Meanwhile, the research method applied is a qualitative method using monodisciplinary approach. The techniques used to collect the data needed in writing this article are obervation, interview, and document study. Then, the validity of the data collected is checked by applying data triangulation technique. The type of triangulation data used is the triangulation data of the resources which uses data analysis technique comprising of three steps, namely data reduction, data presentation, anda data verification. Gamelan Truntung art is considered as a system which has some parts that influence and are functional to each other Kesenian Truntung. The man in charge of the art studi or sanggar has run his function well, but in fact, there is a latent function which gives disadvantages to Gamelan Truntung art. The other part experience disfunction which hinders the development of Gamelan Truntung art. Gamelan Truntung can be maintained by giving attentions to the following, namely the artist creativity which must be elevated by having no dependency on Mr. Riyadi as the man in charge, and some hindering idealism which must be able to be set aside for the development and the progress of the art studio and its art.

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## INTRODUCTION

Truntung Dusun Gejayan or Gamelan Truntung is an art which work is a result of the collaboration of Sanggar Wargo Budoyo with Mendut Studio. Truntung Dusun Gejayan merupakan Truntung which has evolved from its original, that is Warangan. Along with the time, Truntung Gejayan is then called as Gamelan Truntung. Gamelan Truntung is gradually getting as popular as the other arts performed at Sanggar Wargo Budoyo. It's been obviously seen in many offers to perform received by the art studio and in many opportunities received by the artists of Dusun Gejayan to show their performance around Indonesia and also abroad. Some arts including Gamelan Truntung of Sanggar Wargo Budoyo also ever had a chance to take part in an act of a film entitled "Opera Jawa" directed by Garin Nugroho in 2005, and in 2007, a movie director, Arswendo Atmowiloto, also involved the members of Sanggar Wargo Budoyo to play in his film entitled "Anak-anak Borobudur." But, the popularity of Gamelan Truntung survived only for about 2 or 3 years, namely from around 2002 until 2005, and in the years after that, it is left only name and is never played anymore. Certainly, that elicits questions on how the real life of Gamelan Truntung and its form were.

Gamelan Truntung is the development of Truntung from Warangan village which was actually a newly made art. A research mentions that before it became Truntung art, the musical instrument, Truntung, was used to accompany Soreng dance which was played by only a single person. Later, there was a transformation in the music which was, at first, used to facilitate the dance, became an independent art in which Truntung musical instruments were played in a colossal form. After that, Truntung art was developed by Mr. Tanto and Mr. Riyadi into gamelan Truntung. Truntung gamelan still took the concept from Truntung in Warangan village, that was playing Truntung in a colossal way, but there was a significant difference, namely in the combination of Truntung with gamelan musical

instruments, which made a new art called Gamelan Truntung born.

Gamelan Truntung art is studied by using a structural functionalism theory which is put forward by Robert K. Merton. This theory has an idea that in a system, there are parts which relate and have functions to each other. In addition, the structural functionalism has five basic concepts, that are function, manifest function, latent function, disfunction, and balance. Functions are observable consequences which go to an adaptation in a system; manifest functions are intended functions; latent functions are unexpected or unintended functions; and disfunctions are negative consequences (Ritzer in Alimandan 1992: 25-27).

## METHODS

The research was conducted in Wargo Budoyo art studio located in Gejayan, Banyusidi, the district of Pakis, Magelang Regency. Administratively, Gejayan is one of 22 villages in Banyusidi, Pakis district, Magelang Regency. The target of the research is Gamelan Truntung art which is later focused on Gamelan Truntung art studied by applying structural functionalism theory proposed by Robert K. Merton which has five basic concepts consisting of functions, manifest functions, latent functions, disfunction, and balance. This research uses a qualitative research method with a monodisciplinary approach, a sociology which applies structural functionalism theory as the analysis tool with the object of the study, that is Gamelan Truntung art. Qualitative research data are data in a form of description so in finding the data, some techniques such as observation, interview, and documentation study are used. Data resulted from interviews which is descriptive in nature can certainly cause confusion. It is, therefore, necessary to check the validity of the data by applied triangulation technique, a technique of comparing one data to the others taken from various sources, in order that the data examined are valid. Data collected are, then, reduced to sort and sharpen the data which will be used to answer the research

problem. Next, data are presented in a descriptive narrative form and finally verified or drawn to a conclusion.

## RESULT AND DISCUSSION

Mr. Tanto of Mendut studio and Mr. Riyadi, who is the head of the village, put forward an idea to found a studio or sanggar in Gejayan which was later named Sanggar Wargo Budoyo in 2002. This studio created Warok Bocah, Gejulan Bocah, and Gamelan Truntung arts in 2002, the first year of Sanggar Wargo Budoyo. In its first year, the gamelan instruments used for Gamelan Truntung were borrowed from a villager of Gejayan who was actually not the member of Sanggar Wargo Budoyo, but was a member of the society who loved and cared about arts and entertainment. The concept of Gamelan Truntung art is an expressive percussion art which is played in a mass and combined with gamelan. The instruments used includes Truntung, Jidor, Bende, Balungan (one of the following instruments, such as Saron, Demung, Peking can be used), and Kendhang.

Gamelan Truntung was performed for the first in the second five mountain festival in 2002. Gamelan Truntung being performed was purely from the farmer artists in Gejayan village, but because the music choreography was quite simple and was not conceptually well-organized yet, then Mr. Riyadi asked his colleague who had skills in arts to work on Gamelan Truntung art. The stroke patterns of Truntung, its tones, and its harmonization was from Mr. Riyadi's colleague, which was later taught to the farmer artists in Gejayan and used in the stage performances with a slight modification made by the farmer artists of Sanggar Wargo Budoyo.

### Gamelan Truntung art

Gamelan Truntung art in Sanggar Wargo Budoyo can be considered as a system which has some parts or elements relating to each other and being functional between one and another. When one function of the elements can work well, there will be imbalance which has impact

on the system in a whole. Elements in Gamelan Truntung art comprises of the headman, artists or members of the studio, the supporting society, and Five Mountain Community. Those elements will be analyzed by using structural functionalism put forward by Robert K. Merton in which there are five concepts, namely function, manifest function, latent function, disfunction, and balance.

### Headman

Headman in the system of Gamelan Truntung art has a function, manifest function and latent function.

### Function

A headman, or in other word called a leader, is a figure credible in leading a group, able to be responsible for everything concerning his group. According to Kartono, a leader is a person who has a capability and strength in a certain field which therefore, can influence someone to work together to do a specific activity for a specific purpose (Arifin, 2011). According to Nawawi dan Martini (1995:79) leadership has some functions, those are instructive, consultative, participative, delegating, and controlling functions. Instructive function is a function to give order, like what Nawawi said that it is one direction function, where a leader as a decision maker has a function to give his members an order to be persecuted. Consultative function, according to Rivai in Arifin (2011) is a function of consultation in making a decision in a form of, either a leader consulting with his members or the member having a consultation with the leader. Participative function is the function of a leader who have not only to give instruction, but also to participate in every activity of his members. Delegating function is that a leader must be credible in representing his group in every relation to other environments outside his group. At last, controlling function is a function of a leader to organize activities conducted by his group. This function is one function often present in every headman or any existed leadership. In Sanggar Wargo Budoyo, the

headman is Mr. Riyadi. As a leader, Mr. Riyadi must be able to do his duties in order that the arts in Sanggar Wargo Budoyo keep on alive and preserve its existence, including the existence of Gamelan Truntung art.

The decision made mostly comes from Mr. Riyadi and rarely comes from the members of Sanggar Wargo Budoyo. However, all the members always obey and support Mr. Riyadi's ideas and concepts. In the researcher's observation, it is because the members of Sanggar Wargo Budoyo are mostly around 16 to 30 years old, younger than Mr. Riyadi, whose age is similar to their parents. This made them highly respect Mr. Riyadi, and the high respect causes them to continuously agree with and support any ideas or concept proposed by Mr. Riyadi.

Ideas coming out from Mr. Riyadi are not accidentally present, but they arouse from the inspirations and new information about organisation and art works that he's got from many colleagues and relations he has. The joining of Mr. Riyadi to the Five Mountain Community becomes a way for an interaction between Sanggar Wargo Budoyo and outside environment. The interaction process from one group of community which arouses a new ideas is also often called as a cultural process. A process of implementing new discoveries into a culture is called a cultural process (Raho 2016: 309). Such a process becomes possible because a culture is a dynamic system which is continuously filled with new elements, as stated by Raho. What happens to Sanggar Wargo Budoyo is that Mr. Riyadi performs his function well as the studio headman seen from his creating new ideas. It is because the wide environment that Mr. Riyadi has makes it possible for the implementation of the new ideas to Sanggar Wargo Budoyo, either in its organisation or in the working of its art works.

### **Manifest Function**

Manifest function or the intended function from a leader can be defined as a function intended from electing Mr. Riyadi as the headman of Sanggar Wargo Budoyo. The

requirements for a leader has already been in Mr. Riyadi, but they are different in other studios. The other studios usually appoint a leader based on someone's capability in the field of art that the studios have. It is different from Sanggar Wargo Budoyo. In the studio aforementioned, at that time a leader was elected based on some criteria, one of them is that he must be a financier, meaning that the one who could finance everything needed for rehearsal and all activities needed to perform. As told by Mr. Riyadi himself that he is not an artist like the leaders of other studios, but in his opinion, a studio needs someone who can organize it.

Another intended function of a leader is that a leader is capable of arousing creative ideas in the making of an art work. That function can be given by Mr. Riyadi as the leader in his own way by working together with his colleagues who are the real artists expert in the field of art. In the gamelan Truntung art, the stroke patterns of Truntung and the gamelan tones played were made by his colleague, a lecturer from Surabaya. Therefore, in every performance, Gamelan Truntung always follows the patterns previously made. Mr. Riyadi as the chairman is also expected to be able to sell and to find the markets for the arts which the sanggar has. That can also be done by Mr. Riyadi. It is evident in many performances of Gamelan Truntung in many private events held by the people of Magelang and also in the opportunity that the sanggar gets to regularly perform in an outstanding hotel in Magelang.

### **Latent Function**

The headman of Sanggar Wargo Budoyo has done his functions well. It can be said that the sanggar headman is functional as a part of the survival system of Gamelan Truntung art. However, the writer found the effect that can not be realized by the headman and the other members of the studio or sanggar. Mr. Riyadi is not an artist; therefore, he does not have art skills like leaders of other studios in general. In the organizational management and marketing, Mr. Riyadi as a headman has a vital role and is

very functional for the life of Gamelan Truntung art. He is truly a decision maker for the studio, but he is lack in creativities relating to art text. His creativities and ideas are still limited in concepts which cannot be practiced. He still need an art expert to help him to make a work of art.

Sanggar Wargo Budoyo becomes the member of Five Mountain Community which gives an influence to Mr. Riyadi. The thinking pattern and the decision making surely has limitations which must be suitable to the decision made by all members of Five Mountain Community. Mr. Riyadi said that Five Mountain Community is the community who has agreed that it is an independent community and does not need outside sponsors. All needs to fulfill the life of the studio are taken from itself. It seems good, but for the survival of Gamelan Truntung, it becomes a hindrance for Gamelan Truntung art to develop.

Mr. Riyadi considered that all necessities must be fulfilled by the studio's own way, do not depend on the help of sponsors or others. This understanding was obtained from the influence of Five Mountain Community. Even in the condition of having no gamelan instruments because of being returned to and sold by the owner, Mr. Riyadi and the other members of the sanggar have no will to ask for helps and to find sponsors to help the studio to buy by themselves a set of gamelan instruments. This becomes the main problem of the ending of Gamelan Truntung art life which belongs to Sanggar Wargo Budoyo.

Mr. Riyadi put forward an idea to create an art which is able to accept the will to show Truntung in a mass which makes a show become more alive and cheerful. The idea was triggered by the understanding to fulfill the studio's own needs by itself, which were realized by Mr. Riyadi and the whole members of Sanggar Wargo Budoyo by making an art named Soreng Truntung. The differences of Soreng Truntung and Soreng are on the addition of Truntung played in a mass and also of a soreng dancer who must play Truntung with "krincingan" (sound instrument set on the

dancer's feet) at once. Soreng Truntung costumes are more free and suit to the needed condition. The stroke pattern of Truntung to accompany Soreng Truntung takes from the stroke patterns of the existing Soreng dance. That is also possible because Mr. Riyadi is not an artists; therefore, his idea only comes to that step. It may be different if Mr. Riyadi or anyone who becomes the headman or chairman of Sanggar Wargo Budoyo is an artist. Perhaps, in realizing the idea to keep showing Truntung in a mass, he can originally create it without imitating the stroke patterns, the music, and the presentation of the existing arts.

### **Artists or Members**

Artists are art performers, here meaning that the music players and the dancers of Sanggar Wargo Budoyo. An artist has a central role because an artist is a person who experiences direct contact with the society who enjoy an art. He is the one who directly communicates with the audience or the society enjoying a work of art. An artist or a member of Gamelan Truntung art contributes in function, manifest function, and latent function.

### **Function**

The function of an artist in Gamelan Truntung art is to keep creating a modification for Gamelan Truntung art in order that it always attracts people's interest; therefore, an artist becomes an important part of the survival system of Gamelan Truntung art. This function is well conducted by the artists. They always renew Gamelan Truntung art. The creativity of the artists is usually realized in a movement formation in Gamelan Truntung art. The music accompanying the dance is made in line with the movement needed. According to one of the artists, the music facilitating the dance is not dynamic with many changes and explorations. Even, it tends to be static because Gamelan Truntung art music must be in line with its standard patterns. From these pattern, the music is then repeated to be in agreement with the duration of every stage performance.

An artist as a member of Sanggar Wargo Budoyo certainly have to follow and give a high concern on the interest of the studio. The artists of Sanggar Wargo Budoyo are mostly in the age of 16 to 30 years old meaning that they are younger than Mr. Riyadi. This is what makes the artists easily obey and support ideas from the elderly in the sanggar. In addition, the artists in Sanggar Wargo Budoyo are also open-minded people. For example, when they were in the making of Gamelan Truntung which was going to be perform at ISI Surakarta and had finished with it, a student of ISI came to see the sanggar and gave advice on some formations, they willingly accepted the advice and used the formations suggested by the student.

### **Manifest Function**

The obvious function of the artists in Sanggar Wargo Budoyo is that the artist is able to create a work either by himself or with the help of others. In Gamelan Truntung art, the artist is capable of implementing the stroke patterns of Truntung and the gamelan tones made by Mr. Riyadi's colleague. The artist and the members of the studio also have high responsibility to follow the rehearsal schedules already made.

The other manifest function of an artist is that Gamelan Truntung artist is expected to be able to creatively make an art work which is suitable to the market interest and always gives a touch of renewal in every performance. It is shown by Gamelan Truntung artists in their presentation in every performance, either in the movement formation, costume, or a small innovation involving their audience. These are conducted in order to maintain the audiences' interest in Gamelan Truntung.

### **Latent Function**

The latent function of an artist or the member of Gamelan Truntung art is that the artist or the member who always follows and obeys his headman becomes a hindrance to the development of Gamelan Truntung. Most members of Sanggar Wargo Budoyo are around 16 to 30 years old meaning that they are far

younger than Mr. Riyadi as the sanggar headman. Every decision depends very much on the chairman's decision. If the members also have a great contribution to take part in the decision making, probably the problem of having no gamelan instruments for Gamelan Truntung won't happen by being a bit open to sponsors. Sponsors' help is possible to get by considering the sponsor who voluntarily helps to establish the building for Sanggar Wargo Budoyo.

The artist who always obeys his headman's decision makes him losing his originality in creating an art work. The creativity of the artist in showing Gamelan Truntung becomes stagnant. It is evident in every performance, the artists always play similar stroke patterns and similar Gamelan songs as having been previously worked on without any touch of modification or renewal in the stroke patterns and the gamelan tones. The artist's renewal touch and creativity are limited only in the appearance and the outer presentation.

### **Society**

Society is a large number of people living in similar geographical area and having daily relationship (Jazuli, 2014: 41). Moreover, society is a set of behavioural methods relating to the previously existing thing, uniting in psychology, and individual behaviour, and controlling all human in them, either in their language, morality, religion, economic activities, and reasoning. More obviously, a society is an organized grouping with obvious, concrete, and permanent interactions. Society is a part of Gamelan Truntung art which has function, manifest function, latent function, and disfunction.

### **Function**

The society of Gejayan village are the society who are very proud of the arts in Sanggar Wargo Budoyo, and who gives support to their art works by voluntarily lending a set of gamelan instruments to Sanggar Wargo Budoyo. Referring to the previously mentioned definition of a society which emphasizes on a group of people

living in the same geographical area, having relationship and similar purposes, the society of Gejayan greatly supports all activities done by the sanggar, for examples taking part in helping the five mountain festival, and helping the people who need arts in their rituals. So, there is functional between Sanggar Wargo Budoyo and the society. The society needs arts for their ritual and entertainment from the sanggar, while the sanggar needs society to perform and communicate its works to the public.

### **Manifest Function**

The manifest function of a society to Gamelan Truntung art is that society is expected to be able to give positive appreciation to the artists and their works. For the surrounding society, the thing expected by Gamelan Truntung art is that the society can take part in helping to develop the art by giving many ideas to the artists which are also parts of the society. For the society who play Gamelan, they are expected to be able to appreciate and keep giving motivation to the artists in order that they continuously create art works and always give renewals adjusted to the requirements and changes in time and the society's taste.

The function expected from the society who use it is certainly from the economic aspect. When this society want to present Gamelan Truntung in an event, they have to negotiate about the price that must be paid. The society who hire them, certainly have a right to have a performance or a show which complies with their taste. For example, in *pondok pesantren*, *Gamelan Truntung* adjusts to the religious atmosphere of the pondok pesantren. With that, artists' creativity sharpened and able to make renewals in every performance.

### **Latent function**

The latent function in the society is when the society accept and love Gamelan Truntung art very much, the popularity of the art will increase even until the society outside. The presence of Gamelan Truntung art appreciated very well by the society, in fact, has a latent function. The function is that the lack of the

demand for shows of Gamelan Truntung art in the area of its society. It is because the popularity of the art name has increased very fast. The fast increase of popularity makes the surrounding society feel afraid to hire Gamelan Truntung art.

### **Disfunction**

The disfunction occurred in the life system of Gamelan Truntung art derives from its society. To be exact, the supporting society that used to support the art by lending a set of gamelan instruments, now does not lend them anymore. The research conducted doesnot succeed in uncovering completely the reason of the selling of those gamelan instruments which has been lent and used by the sanggar for a long time. From the information obtained, the biggest possibiliof of the selling of the gamelan instruments relates to the economic difficulty experienced by the gamelan owner as a result of the social change, especially in economy and farming, in Gejayan.

The disfunction happened becomes one of the support for the basic assumption of structural functionalism which states that in a system there are parts which are functional to each other. When one part of the system experiences disfunction, it will disturb the balance of the whole system. There are two possibilities. They are that the part lost by itself and that the system stop and change into a new system which does not need the disfunction part.

### **Five Mountain Community**

Five Mountain Community is a community founded by a group of artists living in the areas of five mountains, namely Merbabu, Merapi, Menoreh, Sumbing and Andong mountains. As a part of Gamelan Truntung art, five mountain community has function, manifest function, and latent function.

### **Function**

The function of Five Mountain Community for Gamelan Truntung art is to widen its network in order that Gamelan Truntung art becomes more popular. That can

be done by participating in five mountain community festival. The first festival followed by Gamelan Truntung art was held in 2003. The first chance, it got, become an opening to the popularity steps. In 2017, there was the fifteenth five mountain community festival and as the host was Sanggar Wargo Budoyo. The five mountain community festival gunung festival is a place for artists inside and outside the community to show their works. This Festival had been held for three days respectively. Five Mountain Community influences the continuation of Gamelan Truntung art. This is like what Mr. Riyadi said that through this community, Gamelan Truntung art for the first time was shown. Until now, Sanggar Wargo Budoyo is still the member of the community and often holds a collaboration in an activity.

Five Mountain Community also becomes a means of meeting for Mr. Riyadi and his colleague who later, worked on the making of Gamelan Truntung art in a more mature and conceptual way. Using this standard conceptual patterns, Gamelan Truntung art comes to its top of popularity. The five mountain community is also a means to get along socially for its members, including Sanggar Wargo Budoyo, eventhough only a few representative figures of the sanggar who often meet and have a discussion. This social contact between the members of Sanggar Wargo Budoyo and five mountain community causes the changes in the ways of thinking and in the thinking pattern of the members of the sanggar which bring into effect on the life system of Gamelan Truntung art.

#### **Manifest function**

The manifest function of the joining of Sanggar Wargo Budoyo becoming the member of five mountain community is that Sanggar Wargo Budoyo can introduce the arts in the sanggar, including Gamelan Truntung to the public. This community brings positive impacts to Gamelan Truntung, which is mainly because of the community, Gamelan Truntung was made, as explained in the history of Gamelan Truntung. Five Mountain Community also has

an important role in the development and the widespread of Gamelan Truntung which becomes known outside the city of Magelang. The community is also a place to show the members' creativities through its event, five mountain community festival which connects all members of the community with the artists from outside the community, either in the region or outside the region. The meeting certainly brings impacts for the development of Gamelan Truntung, either in its making aspect, in its development aspect, or in its widespread. Also through this community, Mr. Riyadi had a chance to meet his lecturer colleague from Surabaya who finally made him stroke patterns of Truntung and more conceptual gamelan tones, which become the basic pattern of playing Gamelan Truntung played in every of its performance.

#### **Latent Function**

Sanggar Wargo Budoyo becoming the member of five mountain community has function and manifest function, but has latent function as well. The meeting of individuals in a group cause a social process, in which there are adaptations to reach an agreement in the group, which to a degree will give impact to each individual in the group. The impact will be felt strong in the thinking pattern and in the way of thinking of each individual in the sanggar which also influence the life of Gamelan Truntung art.

The deals or idealism of Five Mountain Community limit the decision making of the sanggar. One of them is on the deal that the members of Five Mountain Community are independent and self-sufficing. That point of view is in fact becomes one of the great hindrances to the continuation of Gamelan Truntung art. The view hinders and limits the thinking of the members of Sanggar Wargo Budoyo to continuously use their own power, to be independent, and to be introvert with the help from outside. The gamelan instruments used in Gamelan Truntung art had been sold and then, Sanggar had a problem in the provision of the instruments. If the way of thinking of the members can be a slightly open, helps will



probably be obtained very easily, considering without being asked, there was someone who voluntarily helped to build a *pendopo* or open space building for Sanggar Wargo Budoyo. The outside help may be used to provide gamelan instruments so that Gamelan Truntung art may survive.

### Balance

The case occurred in this research is that the society as instrument providers who should support the art experience disfunctions, which are supported by some latent functions without any awareness from each element or part, which therefore, make the imbalance of Gamelan Truntung art life system. In order to preserve the balance, it is necessary to change the system or to create a new system which is able to make the balance stable without any disfunction emerging from one of the elements.

The shift of system or the renewal of the system occurred is that Gamelan Truntung art changes into Soreng Truntung art. As having been explained in the structural functionalism theory that when a system experiences a tremor in its balance, then the system will react to continuously keep the balance by ending or leaving the part experiencing disfunction. Here, the survival system of Gamelan Truntung leaves the disfunction part, that is the society as instrument facilitators, by forming a system for a new art named Soreng Truntung.

### CONCLUSION

Gamelan Truntung art can work well when each part of the art life system can function well and becomes functional to one and another. Its parts must also able to minimize the latent function which is harmful and have no disfunctions. The head of the studio work out his functions as a leader and decision maker, but he has also a latent function, that is inability to involve further in the working of gamelan work. The artists do their function by continuously working on their creativity, but they have a latent function, that is very obedient and lacking of courage to arouse an idea different from Mr.

Riyadi. The society has appreciating and economic functions. The disfunction occurred in the society is in the selling of the gamelan instruments which becomes the main factor of the death of Gamelan Truntung art. Five Mountain Community has a function to introduce Gamelan Truntung art to its audiences, but it also has a latent function that is the idealism of the community which commits to suffice its own needs by itself, which later becomes a hindrance in accomodating gamelan instruments. The balance of Gamelan Truntung art must be preserved in order that the art changes its system with a new one by leaving behind a part experiencing disfunction, the system is Soreng Truntung. This is in agreement with structural functionalism theory put forward by Robert K. Merton.

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