



Social Action in *Tongkling* Performing ART

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Abstract

Tongkling is a traditional music from Glodogan village, Bawen District, Semarang Regency. Tongkling is always invited to take part in Merti Dusun and Kirab Budaya events in Semarang regency. The purpose of this research is to analyze the form of performance and social action in Tongkling art. The method used in this research was qualitative with sociological approach. The technique of data collection were observation, interview, and document study. The technique of data validity used triangulation technique and data analysis technique that follow interactive model analysis stages. The research results show that the form of Tongkling art presentation are divided into traditional and electric types. The traditional types is presented during carnival while electric types is presented on the stage. The social action of the society is also developing, the beginning was for patrolling, and nowadays, this art is for enliven Kirab Budaya and Merti Dusun event in Semarang Regency. The research implication of Tongkling Ortega for the society in Glodogan village is for social interaction and for preserving the existence of Tongkling in traditional events. Tongkling Ortega art increases the art treasury in Semarang Regency.

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INTRODUCTION

Semarang Regency has a unique and typical art, it is called Tongkling. The word Tongkling is from “Tong” which means *Kentongan* (bamboo drum) and “Kling” which means *Keliling* (go around), so if it becomes Tongkling (bamboo drum) or *Kentongan Keliling*. Tongkling art is from Glodogan village, Harjosari, Bawen, Semarang Regency.

At the beginning, *kentongan* is a tool for patrolling. *Kentongan* is beaten for alarming the society that something will be happened, such as fire or other disasters. Along with the development of era, *kentongan* is transformed into rhythmic musical instrument that is combined with traditional and digital music instrument.

Tongkling art occurred in 2005 in Glodogan village. In november 2005 was held *Merti Dusun* village, it is an activity to clean around the village annually. *Merti Dusun* is one of local wisdom that is always preserved by the society of Glodogan village. The activities are salvation prayer (*selametan*) and Wayangan (puppet show), art performance, and competition of security, cleanliness, and beauty of surroundings. To enliven the event, Bapak Ralim or usually called Mbah Ralim initiates to combine some bamboo drums to get variety of sounds. At the beginning of its occurrence, Tongkling consists of five (5) bamboo drums that are played with various rhythm. The time passes, it is added with various traditional music, such as, *Saron*, *Demung*, *Kendang* and *Bende*, as well as digital music instrument, Keyboard.

Tongkling is a performing art that has a mean as an entertainment and performs in some events, like *hajatan* (salvation prayer), *bersih desa* (village’s cleanliness), *natalan* (christmas) and *kirab budaya* (cultural carnival). Tongkling usually accompanies *macapat* songs and *campursari*, but now it also accompanies Pop songs. There is no special ritual to start the performance. The kids are usually play *kentongan* while the adults play *kendang* and *gamelan* that needs a special skill. There are four singers in

Tongkling performance. Tongkling art get a full support from the society and the local government. This art is acknowledged by the Regent of Semarang, Bapak Mundjirin since it is the only art that exists in Glodogan village and in Semarang regency. It is officially registered in Kemenkumham (ministry of law and human’s right) as an art organization.

Based on the above phenomenon, this research tries to uncover about how the form of *Kentongan* music performance and the social action done by Tongkling Ortega art group. To give a framework to this research, the discussion is explained according to the concept of performance art of by Susetyo (2007 : 4), the form of performance is divided into two (1) the form of composition and (2) the form of presentation. The form of musical composition consists of: rhythm, melody, harmony, structure of musical analysis form, lyrics, tempo, dynamic, expression, instrument, and arrangement. Next, the form of presentation consists of: sequence of presentation, stage setting, make up, costume, sounds, lighting, and formation. Moreover, the concept of social action by Max Weber (Weber in Parsons 1961) there are four social actions of human, the more rational the action is, the easier it is to understand. Those four actions are the action of rational purpose, the action of rational values, affective actions, and traditional actions.

The previous research that become a reference is a thesis research done by Kurniawan (2015 : 53) that is stated in Catharsis Journal: Journal of Arts Education Volume 4 No. 1 2015. Titled “Monday Blues di *Cafe Ruang Putih Bandung (Kajian Bentuk Penyajian dan Interaksi Sosial)*”. This thesis research studied about how the form of presentation of music in *Cafe Ruang Putih Bandung* and how its social interaction of Monday Blues performance in *Cafe Ruang Putih Bandung*. The technique of data collection was used observation, interview, and documentation.

The journal of this research thesis that discuss about the form of presentation in Monday Blues Event in *Cafe Ruang Putih Bandung* is the form of electric music presented in a band. Its supporting elements are: (1)

performer; (2) sounds system; (3) stage setting; (4) lighting; (5) costumes; (6) stage action; and (7) spectators. The social interaction that happened in Monday Blues Event in *Café Ruang Putih* Bandung is in a form of asociative dan dissociative. This research is relevant with the research that can be seen from its formal object, it is art performance. The concept about the form of performance can be a reference in a research about the form of traditional art performance.

A similar research related to social action done by Widiyanti (2016 : 102) in *Chatarsis Journal* volume 5 number 2, 2016. This research shows that a social action done by *sanggar Ar Rumi* at *Madihin Digital* can be affected by social action (1) an action oriented to the performance values when *pamadihinan* performs *madihin* by adding modern music and sings its lyrics in Pop genre, so it brings a lively atmosphere. In the action oriented to the values, it produces a cultural loved values created by *sanggar Ar Rumi*; (2) rational instrumental actions are showed when tambourines were played or when the lyrics sung from a subjective thought in playing digital *madihin*; (3) affective actions were described when *mamacah bunga*. It is a peak of performance by adding digital music; (4) traditional actions, it is a together actions in art by a society due to an action in art is a habit, done repeatedly and granted to generations. Seen from those four actions, the performance of *Madihin Digital* produces a social interaction that occurs between the players and the spectators. This research article is considered to be a relevant reference if it is seen form studied formal object, it is the form of performance and social actions.

METHODS

The method used in this research is descriptive qualitative method with inter discipline approach. The research design used is case study. It means the findings in this research are not relevant for public, but it is relevant to the research that has similar characteristics and phenomena. This research held in Glodogan

village, Harjosari, Bawen, Semarang Regency. The target study is the form of Tongkling art performance and social actions.

The techniques of data collection are observation, interview, and study document. Observation done to know the condition of Glodogan village and to see the activity of Tongkling member directly. A deep interview was done with Tongkling member as art players, society, and village officials. As stated by Endraswara (2003:214), a deep interview is usually more flexible, the questions are friendly. This kind of interview is more human and flexible. By document study technique, the data about monograph of Glodogan village, history of Tongkling, pictures of activity in art.

The technique of data validity is based on credibility criteria, with detail triangulation technique of source. It means that the process of reliability examination can be done by checking data through various source. Next, the sources are described, categorized, and analyzed so that they come to a conclusion. While the technique of data analysis uses theory of form of performance and social action by Max Weber with a step of interactive model analysis that begins from data collection, data reduction, data presentation, and data verification.

RESULTS AND DISCUSSION

The followings are results and discussion related to the problem in the research, they are, how the performance form of Tongkling and how the social action happened to the society in Glodogan village, Semarang regency. The art of *kentongan* grows in some areas including Tongkling. Tongkling is said to be a phenomenal art because it is the only one in Semarang, and it has been officially registered at the Ministry of Law and Human Right.

The Form of Tongkling Performance in Glodogan Village in Semarang Regency

Semarang Regency has a unique and typical art called Tongkling Ortega. The word Tongkling is from the word "Tong" means Kentongan and "Kling" means Keliling (go

around). If it is combined, it becomes Tongkling or *Kentongan Keliling*. Ortega is an acronym from *Orang RT Tiga*, because Tongkling exists in Glodogan village, RT 3 RW 3 Harjosari, Bawen district, Semarang regency. Tongkling is a group of musical ensemble, it is combination from musical percussion instrument *kentongan* and traditional musical instrument *karawitan* and digital musical instrument. Tongkling is said to be phenomenal due to the appreciation from society surroundings and from the local government. The first impression from the word Tongkling is unique. The combination between percussion traditional music and digital music makes a unique and interesting harmony. Simple dances complete the Tongkling performance.

The Form of The Performance

According to the concept of performance form by Susetyo (2007 : 4), the form of performance is divided into two 1) the form of presentation and (2) the form of composition. The form of presentation consists of: the sequence of presentation, stage setting, make up, costume, sound system, and formation. Furthermore, the form of music composition consists of: rhythm, melody, harmony, the structure of music analysis form, lyrics, tempo, dynamic, expression, instrument, and arrangement.

The previous relevant research by Rachman (2007 : 11) in *Harmonia* journal about traditional music Tong-tong Lek, divides the form of presentation into two types, electrical and traditional types. In its development, Tongkling is divided into two types, electrical and traditional types.

In electrical type, Tongkling is played on a stage completed with many kinds of stage's equipment. The instrument used are five units of *kentongan* for Tongkling, electrical guitar, electrical bass, keyboard and *kendang*. It is completed with stage's setting, such as sound system, amplifier and lighting, stage's decoration, yang *genset* with 20.000 watt of power. The formation of the players is three front and back rows with sitting position. The back row is for

electrical music and the next row is for *kentongan* player and *karawitan* music instruments, *saron* and *demung*. The front row is for the singers. Electrical types are often played in *Merti Dusun* event or cleaning the village, *hajatan*, *suronan*, and other events that use stage.

In traditional type, according to Rachman, (2007) the stage system setting is same with electrical type. The different is on the musical instruments. Traditional type Tongkling uses simpler presentation of musical instrument, because it does not stage's equipment. The musical instrument used are *kentongan*, bass guitar, keyboard, *saron*, *demung* and *kendang jawa*. Opened-decorated cap car is usually used to substitute stage to place musical instruments such as keyboard, *kendang*, *saron* and *demung*. The presentation of Tongkling tradition is in carnival, and *kirab budaya* event that the players must walk along. There is a significant difference in these two presentations, there are singers in electrical type but it does not have dancers. But in traditional type, there are eight dancers but no singers.

The form of composition in Tongkling is percussive sound of *kentongan* becomes a supplementary filler of electrical music instrument and *karawitan*. It makes Tongkling to be identical with *campursari* music. According to Rachman (2007: 4) in his research about *Thong-thong Lek* in Rembang, the beat of *kentongan* has to be differentiated in to five patterns in order to get a harmonious sound. There are five *kentongan* in Tongkling with different pattern to get a unique harmony. There are some patterns or beats used in a song, they are *keroncong*, *pop* and *dangdut*. The arrangement played is *campur sarisong* by Manthous titled "Ojo dipleroki". It is mixed with *kentongan*. The arrangement of *campursari* music is more flexible because it contains traditional and modern music, so that *campursari* is enjoyed by villagers and urban people. (Fajrin : 2017). Mbah Ralim is a founder of *tongkling* that arranges *campursari* music and adds with *kentongan* beat patterns. *Campursari* by Manthous is simply a Javanese *gamelan* or *karawitan* that is changed to new form (Wiyoso :

2007). The changing is done by combining Javanese music *gamelan/ karawitan* with Indonesia music popular that based on western music, such as *langgam keroncong* music, *dangdut*, and so on so that a new music formed, it is called *Campursari*. Tongkling is also called *Tongkling Campursari* because its song and arrangement more dominant in each performance.

Social Action on Tongkling Art

Participate in art done by Tongkling Ortegain *Merti Dusun* and *kirab budaya* events is part of social action as explained by Wadiyo (2008:123) that participating art is a social action, inter social relationship and occur an interaction between the players and audiences. The attitude of doing music according to Silberman (1977 : 75) is a subjective phenomena. So that it does not ignore the principles parts and social life itself. The attitude of doing art in traditional music will be understood and explained with the purpose of each

Individual and study the subjective meaning that given to the action itself.

The action of Tongkling players and the lovers depends on how the players interpret. In this case, the researcher will uncover the phenomena in the field by using sociology, social action theory by Max Weber. Weber (2009:67) explains that human can understand or try to understand his/her intention through an introspection and interprets others related to their intention. People do something because they decide something to get what they want, then they choose their action unconsciously. Society is the final result from human interaction. Tongkling is basically an art activity in a form of campursari music that is combined with *kentongan* beat.

The Rational of Instrumental (*ZwerkRational*)

The action that is determined by hope of the object's attitude in an environment. Attitude is used as requirement or tool to achieve the actor's goal by counted and considered efforts rationally. This covers rational consideration on alternative tools to achieve the goals, the

consideration about the relation of goals with the results from a certain tool's user. Kentongan music that is presented by *Tongkling Ortega* basically a real action that is visible. Weber (2009:67) explains the actions that is covered in the trait of rational common that he/she asses typically as the most understandable type and the attitude of economical human.

According to Widiyanti (2016:105) a subjective action done by an artist is from rationality of each player and people who participate in it. The balance between economical benefits and players' hope will become a point of view when they perform in an event. Tongkling that is performed in a certain event is a job that produces a satisfaction from economy's point of view. A subjective action is shown by Tongkling players is a real and rational action. It can be concluded that Tongkling Ortega in playing kentongan music has a purpose. The purposes are from economic benefits and innovation in *kentongan* music along with development of era. The development is meant to make the society more interested in Tongkling.

The Rational Values Action (*Werkrational Action*)

The rational values action that is showed when Tongkling is presented is combining a typical sound of *kentongan* with traditional and electric music instrument in order to make it more interesting. *Kentongan* music is presented by a group of *Tongkling Ortega*. It is a team which consists of twelve music players, *kentongan*, *kendang*, guitar, bass, keyboard and singers for electric Tongkling. At traditional Tongkling, there are nine music players and eight dancers. The cooperation among players produces an interesting rhythm and entertain the audiences. Besides that, it can also increase the uniqueness of the sounds so that it increases the lively atmosphere and the audiences are entertained with Tongkling Ortega's performance.

Soekanto (1994:46) states the social attitude is classified by a conscious belief at unconditional attitude so that it does not depend

on a certain motif and measure with a certain patterns, like ethics, aesthetics, and religion. It has been explained that Tongkling will have a good impact because the attitude of the players will not abuse the values. The rational action done by Tongkling is from the existed situation and condition to create a live, unique, and interesting. Values are a basic element in creating orientation although it does not always describe attitude in a culture but it can explain to what we have done. Values are basic to assess our own attitude toward others. During Tongkling performance, there is a value, such as, loving culture values. It means the awareness of preserving Tongkling as one of kentongan music in Semarang regency by always performing Tongkling in every art and cultural activity. The participation of the society in appreciating Tongkling is a form of values education of art-cultural loving. Because of the awareness in appreciating and preserving this culture, it will affect the sustainability and the existence of Tongkling in Central Java, especially in Semarang Regency.

Affectual Action

Tongkling, besides its function as entertainment media, it has a role as social interaction media. According to Kurniawan (2015:56) the requirement of being social interaction is social contact and communication. Social contact between audiences and Tongkling players happened when Tongkling is performed by such a communication, like singing, playing music, talking, smiling, and dancing. Explaining by Wadiyo (2008:123) that an art is a form of people's social action because people do activity in art ask other's response that about art that she/he is created. In its presentation, Tongkling does a social action that is referred to its lovers. The lovers here is the audiences or people who invite them to perform in an event. In Tongkling music, an affective action will always be referred for the purpose of getting response from the audiences. A response from the lovers is a target in a performance. An affective action that is showed in this art is by occurring different thing from the previous *kentongan* performance.

The affective rational action Tindakan rasional that is showed during the performance is by combining a typical sound of traditional and electric music in order to be interesting to watch. Besides that is to add the uniqueness on the sounds and its presentation, so that increase the lively atmosphere and the audiences are entertained. If the audiences are entertained, it makes Tongkling players encourage to innovate. An affective action that is done by Tongkling art happened because of a support from themselves (players) to present kentongan music and from the lovers of this music. Because their presentation is for the lovers.

Traditional Action

Performing Tongkling in Glodoganvillage has become a habit in *Merti Dusun* or cleaning the village and *Kirab Budaya* events in Semarang Regency. In its presentation, Tongkling uses traditional music instrument, *kentongan* and *karawitan jawa*, such as *saron*, *demung* and *kendang*. Songs that are often sung are Campursari. This has an effect on the patterns and technic of Tongkling playing. Soekanto (1994:47) explains that the traditional action in a narrow meaning is located at the edge or sometimes related to imitative interactive type or an accidentally simple reaction to the routine activity.

Tongkling is an art that combines traditional and digital music instrument. That is why there is a traditional action that is from traditional music instrument, such as *saron*, *demung*, *kendang* that in her its from generations. It can be seen from the way they play them and their presentation. The Tongkling art belongs to the new comer in art world. But the art action has become a habit in society prior to Tongkling.

The art action done by Tongkling Ortega become a together action that is affected and adjusted by its member in a society. It means that Tongkling is as a means of doing art is a usual action that has become a habit of Semarang society. Along with Jazuli's statement (2016:110) that doing art is one of integrative needs so that it is as a part of cultural tradition exists as personal and group expression. It can

be concluded that traditional action is reflected from *kentongan* that exists in the past, it is learnt and performed on the stage without decreasing the characteristic of Tongkling. Tongkling was born in a society that fond of music then becomes a habit so that creates a traditional action that is natural when performed on a stage.

CONCLUSSION

Based on the results and discussion about the form of performance and social action done by art group Tongkling Ortega, it is divided in to two types, traditional and electric types. The arrangement played is campursari that is combined *kentongan*. The social action happened to Tongkling is affected by social action factors, (1) rational instrumental action is described in *hajatan* event or a special event that enlivens by Tongkling with a subjective purpose; (2) orientation-value action. Tongkling uses traditional music instrument and plays campursari music that produces a value of cultural loving that value oriented; (3) affective action in Tongkling is described when Tongkling performs. It combines music instrument *kentongan*, traditional and digital music instrument so that the audiences are eager to make an appreciation.; (4) the traditional action in Tongkling is a together action that is affected and adjusted by Tongkling members where doing art is a habit for the society, because it is a repeated patterns and inherits from generations. Seen from the four actions above, Tongkling performance elevates a social interaction among players and the audiences. The most dominated action is the factor of rational-instrumental action where in playing Tongkling, there is a purpose that will be achieved, economic benefits and innovation in Tongkling in line with the era, so the society is more interested and appreciates Tongkling.

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