



Music Jaranan Turangga Yaksa in Dongko Village Trenggalek Regency (Study Ethnomusicology)

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Jaranan Turangga Yaksa is an original art from Dhongko Village, Trenggalek Regency. Turangga Yaksa is a horse with a giant head and ridden by a knight who can control amarah, syaitonah, lauamah, dan serakah. This art is the result of creations from the Baritan ceremony (bar ngarit tanduran), local people usually hold tayub parties which aim to express gratitude for the harvest they have received. In this research, Jaranan Turangga Yaksa was studied ethnomusicologically by taking several approaches, namely describing the notation, musical aspects and organology found in the musical instrument Jaranan Turangga Yaksa. The research was conducted in Dhongko Village, Trenggalek Regency. The data collection method was carried out by interviewing several sources such as Mbah Mu'an (Creator of the Jaranan Turangga Yaksa music), chairman of the Sanggar Purwo Budaya, singer, dancer, and also pengrawit. Observe the development of musical accompaniment, and also perform FGD (Forum Group Discussion) to deepen information and data to make it more valid. The description of the musical notation used by the author includes using number notation on balungan instruments and also vocals. The use of the terms plak, dlang, dhe as notation for percussion instruments such as kendang. Writing drum notation using notasi balok, and also using symbols as another term in writing gamelan notation. From the musical aspect, Jaranan Turangga Yaksa music has its own drum beats that differentiate it from other jaranan music such as Jaranan Buto, Jaranan Senterewe, Jaranan Pegon, and Jaranan Dor.

INTRODUCTION

Jaranan Turangga Yaksa is the original art of the Dongko village community and is included in the cultural assets of Trenggalek Regency. History Jaranan Turangga Yaksa It started with a village cleaning ceremony to give thanks for the harvest given to the people of Dhongko village which was given the nickname Baritan (bar ngarit tanduran). The Baritan ceremony is held once a year on the first of the year Longkang month (1 Suro) atau 1 Muharam in the Islamic calendar. In 1948 the Baritan ceremony activities stopped because of the tragedy of the Communist Party rebellion in Madiun. In 1976, Mr. Pamrih, Mr. Mu'an and the village elders Dongko others discussed whether to hold a Baritan ceremony which had not been held for a long time. From this deliberation, the elders proposed what if the baritan ceremony was recreated in other forms of art, for example art Jaranan From this deliberation, the elders proposed what if the baritan ceremony was recreated in other forms of art, for example art jaranan or else, so, created Jaranan Turangga Yaksa as a substitute for the baritan ceremony. Turangga Yaksa is a horse with a buto/giant head and is ridden by a dashing knight who can control itanger, syaitonah, lauamah, and sekah.

Jaranan Turangga Yaksa built in a dance story about Dadung Awuk (who looks after agricultural crops and farmers' pets) when he is approached by two types of garden-destroying animals symbolized by the boar and the barongan. Wild boars are pests that are enemies of farmers who damage their crops (farmers), for example: planthoppers, grasshoppers and other types of pests. Barongan or idols are

symbolized by enemies who cannot be seen in real life. This is described as: the rice plants suddenly become empty (gabug) before being harvested, there is a mysterious attack by rat pests overnight causing the rice plants to be sold out and destroyed overnight.

Jaranan Turangga Yaksa studied ethnomusicologically by taking several approaches, namely describing it notationally, analyzing it in terms of musical aspects. Several previous studies were conducted by Indrapraja in 2016 regarding the ethnomusicology of the Alo' Galing musical instrument in Sambas District, Sambas Regency. From this research, there is relevance that can be taken from ethnomusicological studies, such as musical aspects, aspects instruments and functional aspects. The difference is in the music Jaranan Turangga Yaksa is a musical dance accompaniment that depicts farmers' activities in the fields. Mean while, in the research, Alo' Galing music is ritual music played by four female musicians, each holding an alo'.

Ruchmana's 2018 research on Kiai Kanjeng music in the Makiyah community (Ethnomusicological Study) discusses the background to the establishment of the music of Kiai Kanjeng in the Makiyah community. where the music began as a theater musical with musical accompany-ment that developed the Javanese penta-tonic scale into a diatonic one. Mean while, in music research Jaranan Turangga Yaksa uses a pure pelog and slendro scale system by making development such as nyacah and reward technique on the saron instrument.

METHOD

Research Approach Techniques and Data collection

The design used in this research study uses qualitative methods using an ethnographic approach, in order to serve as a reference for obtaining clear and detailed information, data. James P. Spradley (2006:13).. Data collection techniques required include:

In-depth Interview

Researchers interviewed several sources including Mbah Mu'an (Creator of the Jaranan Turangga Yaksa music), chairman of the Organization Purwo Cultural Studio, singer, dancer, and composer James P. Spradley (2006:81).

Observation

Observations were made in Purwo Cultural Studio and find some evidence that can be seen clearly during the research process taking place. Such as routine practice every Saturday and Sunday, special joint practice for senior musicians on Tuesday and Friday nights, etc James P. Spradley (2006:83).

Lite History

Approaching several sources such as: Mr. Budi, Mbah Mu'an, Mr. Sujito, and several other informant to obtain the detailed data required Burhan Bugin (2012).

Focus Group Discussion (FGD) Conducted to assist the data collection process, data that may be needed for the research process

Data analysis technique

The data analysis techniques used by the researcher include data reduction tech-niques. The data is in the form of notati-on, sheet music, videos. James P. Spradley (2020:90). Apart from the interview, it was also supported by documents in the form of Jaranan Turangga Yaksa Purwa Budaya's registration number, photos from routine rehearsals and performan-ces. After the data reduction stage, the process of presenting the data in narrative text form. The text can contain all the descriptive data about the music of Jaranan Turangga Yaksa. data from the reduction results is presented for testing. The next stage is drawing conclusions and verifying the data. Researchers can describe the results of the analysis so that they are easy to understand and draw conclusions. The conclusions obtained are then studied using existing theory.

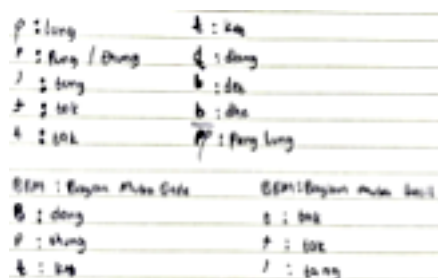
RESULT AND DISCUSSION

5.1 Musical notation Jaranan Turangga Yaksa.

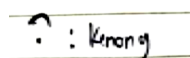


Notation used in music Jaranan Turangga Yaksa using kepatihan notation or number notation, with kepatihan notation the writer can read the notation to be played. During a performance in Kasihan Village,

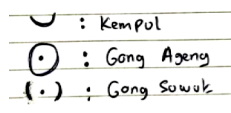
Jaranan Turangga Yaksa Purwo Culture group using a scale system pelog scales: 1 – 2 – 3 – 4 – 5 – 6 – 7 (ji – ro – lu – pat – ma – nem – pi) and the scale system slendro barrel like: 6 – 1 – 2 – 3 – 5 – 6 – 1 – 2 (nem – ji – ro – lu – ma – nem – ji - ro). Apart from that on ciblon, drum instrument, and jaipong using a punch structure drumas in the image below :



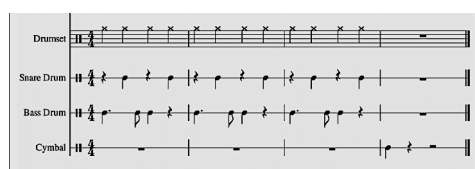
On kenong instruments, There are separate symbols as in the image below :



Use of symbols on instrument kempul, suwuk and gong ageng can be seen in the following picture :



On instruments drums have notation written using block notation as follows :



Apart from the form of kepatihan

notation, in musical performances *Jaranan Turangga Yaksa* held in Kasihan Village, Dongko District, there are songs which are attested in the form of text and notation as follows:

- *Eling lan waspodo iku kang prayogo*

Notasi :

.1 17 12 3 .3 32 17 1

Notasi *kenong* :

n6 n6 n6 n6 n6 n6 n6 n6

Minongko sarono manunggal ing sedyo

Notasi :

.1 17 12 3 .3 32 17 1

Notasi *kenong* :

n6 n6 n6 n6 n6 n6 n6 n6

Sopo bakal cidro

Notasi :

.7 65 32 1

Notasi *kenong* :

n6 n6 n6 n6

Iku bakal nyoto

Notasi :

.1 17 12 3

Notasi *kenong* :

n6 n6 n6 n6

Minongko sarono

Notasi :

.3 32 17 1

Notasi *kenong* :

n6 n6 n6 n6

Yen wahyune serno

Notasi :

3 12 35 6

Notasi *kenong* :

n6 n6 n6 n6

The singing notation is as follows:

1 1 7 12 3 . . 33 2 1 7 1

- *Mudo-mudi anggellar budaya jawi*

Seni *Jaranan Turangga Yaksa*

Kanthe tekat kang nyawiji

Sigrak gagah tur prasojo.

Kendang :

jIB kPJpBjIBkPJpB jIB kPJpBjIBkPJpB jIBkPJpBjIB
kPJpBjIBkPJpBjIBkPJpB

jIB kPJpBjIBkPJpB jIB kPJpBjIBkPJpB jIBkPJpBjIB
kPJpBjIBkPJpBjIBkPJpB

jIB kPjPBjIBkPjPB jIB kPjPBjIBkPjPB jIBkPjPBjIB
kPjPBjIBkPjPBjIBkPjPB
jIB kPjPBjIBkPjPB jIB kPjPBjIBkPjPB jIBkPjPBjIB
jIB kPjPBjIB g.

Demung :

.6.3.1.3.6.5.6.1
.2.en.2.1.2j.2..6.5

Saron imbalan :

bj1jb5bj3b2	bj1jb5bj3b2	bj1jb5bj3b2
bj1jb5bj3b2	bj1jb5bj3b2	bj1jb5bj3b2
bj5bj3jb2b1	bj5bj3jb2b1	bj5bj3jb2b1
bj5bj3jb2b1	j.2 bj6bj5bj3b2	bj6bj5bj3b2
bj6bj5bj3b2	bj6bj5bj3b2	bj1bj2jb3b5
bj6jb1jb2b3	bj6jb1jb2b3	bj6jb1jb2b3
bj6jb1jb2b3	bj1jb2jb3b5	bj1jb2jb3b5

Kempul, suwuk dan gong :

$p_6 \cdot p_6(2) j.p_6 \cdot p_6(2) j.p_6 \cdot p_6(2) j.p_6 \cdot p_6(2)$
 (2)
 $p_6 \cdot p_6(2) j.p_6 \cdot p_6(2) j.p_6 \cdot p_6(2) j.p_6 \cdot p_6(2)$
 (2)
 $p_6 \cdot p_6(2) j.p_6 \cdot p_6(2) j.p_6 \cdot p_6(2) j.p_6 \cdot p_6(2)$
 (2)
 $p_6 \cdot p_6(2) j j.p_6 \cdot p_6 g.$

5.2 Musical Aspects of Music Jaranan Turangga Yaksa

Judging from the musical score Jaranan Turangga Yaksa has a hit vehicle Just it self is what differentiates it from musicals Jaranan others like : Jaranan Buto, Jaranan Senterewe Jaranan Pegon and Jaranan Dor. the following are the standard musuk dance accompaniment movements Jaranan Turagggga Yaksa Purwo Culture which is on New Year's Eve 2022/2023 performance in Kasihan Village, Dongko District, Trenggalek Regency as follows:

- a. *Opening – kendangan*
 KI kKI bJKbIK C . b.jbIK b.jbIK
 bbbjIKbJBbI .jbBbI bbbjBbIbJBbI b.jbBbI
 kBI . jIP jPD jBI
- b. *Lawung - kendangan*
 P I P C . * I V * I V * I V * I
- c. *Sembahan - kendangan*

bjPbPbPbj *bl. bBbjKbl bjVblb b b b
bl C b.bKbl . kPP kPI .kPPkPI . kPP
kPI j.*I jVI

II PC.j.*I B *I jIB . P C C gC

- d. *Negar Sengkrak - kendangan*
jIK kPP jVB jPK jIK kPP jVB jPK jIK
kPP jVV
bPbJkBl jOB j. *I j. *I B P I P C j *
- e. *Lampah tigo - kendangan*
bjPbPbl jIP jVP jIK bjPbPbK j *IV B
bjDbIbK
jII jKI kPP jIB P *I *I *I bjPbPbK
- f. *Ngigel Bahu - kendangan*
bjPbPbl jIP jVP jIK bjPbPbK j *IV B
bjDbIbK
- g. *Onclang - kendangan*
jVP .kPPP j *IV V jIP P *jIV V jIP P jII
- h. *Gagak Lincak - kendangan*
jPI jPP jPI jPP
jPI jP *I j. P C P jCC j.C j.I P jCC j.j j C
. jVV *I jVV . *I
- i. *Makan-minum - kendangan*
V *jIV j.V . *I V j.IBj.IB. j bPbjPb bKI
V . I
- j. *Sengkrak Gejuk - kendangan*
. C j.C . . j bPbPbK . IVI .
- k. *Lawung lumaksono - kendangan*
. jIj j B . j.B *I V j *IV
- l. *Reteng - kendangan*
- | | | | | | | | | | |
|---------|---|--|--|--|--|--|--|--|--|
| Kendang | : | | | | | | | | |
| | | | | | | | | | |
- m. *Onclang - kendangan*
n. . . .v j *IV V jIP P *jIV V
- o. *Celengan - kendangan*
IP P jII j. *I I C jII
. *I I C j. *I jBD B I Cs
- p. *Lawung lumaksono - kendangan*
P I P C . *I V *I V *I V *I
- q. *Ngigel Bahu - kendangan*
PbPbl jIP jVP jIK bjPbPbK j *IV B
bjDbIbK
- r. *Sirik Gejuk - kendangan*
II jKI kPP jIB P *I *I *I bjPbPbK

Kendang	:	$\overline{.b}$	\overline{t}	\overline{b}	\overline{t}	$\overline{.b}$	\overline{t}	\overline{b}	\overline{t}	$\overline{.b}$	\overline{t}	\overline{b}	\overline{t}
		$\overline{.b}$	\overline{t}	\overline{b}	\overline{t}	$\overline{.b}$	\overline{t}	\overline{b}	\overline{t}	$\overline{.b}$	\overline{t}	\overline{b}	\overline{t}

- s. Langkah *Gantung* – *kendangan*
jIP P jII
- t. *Sikut-sikutan* – *kendangan*
kPPP j*IV V jIP P *jIV V
- u. *Tiban* – *kendangan*
jIK kPP jVV
- v. *Caplokan* – *kendangan*
.bKbl . kPP kPI .kPPkPI . kPP kPI j.*I
jVI

Music Function Jaranan Turangga Yaksa in Dhongko Village Trenggalek Regency.

Research conducted in the Village Dhongko Trenggalek Regency has results in the form of functions or roles. Function or role of music Jaranan Turangga Yaksa this is useful for the surrounding community, especially village communities Dhongko and the wider community in general, the people of Trenggalek Regency. In Alan P Merriam's ethnomusicological theory (1995) there are functions of music such as:

As Dance Accompaniment Music

Music in dance accompaniment is divided into two types, namely: a) music internal is the music that accompanies dance that arises from the curves of the dancer's own body parts, for example: the curve of the legs, clapping hands, singing, shouting, all of which arise from the dancer himself. An example of the Saman dancer from Aceh, the music that accompanies it is singing and clapping, shouting, singing which all arise from the dancer, b) music external is the accompanying music caused by instruments or vocals from outside the dancer, for example: gamelan, band, piano, clacking sound effects, screams, choir singing and so on. Internal and external music as

dance accompaniment has an important role, namely : a) helping strengthen the atmosphere of the scene, b) clarifying the dynamics, c) guiding the feeling, d) guiding the rhythm of the movement, e) harmonizing, f) stimulating emotion, g) clarifying the intent of the movement , h) illustration, i) source of imagination, j) source of inspiration Minarto, (2011).

Dance moves Jaranan Turangga Yaksa It an not stand alone, but this movement is always related to the accompanying music.

N o	Name movement dance	Accompaniment role dance	<i>Kendangan</i> (Fast and slow)
1	<i>Budalan</i> (<i>lawung</i> <i>lumakso</i> <i>no</i>)	a. Amplifier atmosphere b. Clarify dynamics c. Leading movement rhythm	<i>Fast</i>
2	<i>Sembahan</i>	a. Leading flavor	<i>Fast</i>
3	<i>Negar</i> <i>Sengkra</i> <i>k</i>	a. Clarify Dynamics b. Leading rhythm	<i>Fast</i>
4	<i>Lampah</i> <i>tigo</i>	a. Clarify Dynamics b. Leading flavor	<i>Slow</i>
5	Ngigel Bahu	a. Clarify Dynamics b. Leading rhythm	<i>Slow</i>
6	<i>Onclang</i> atau Angkat <i>Sikil</i>	a. Clarify Dynamics	<i>Fast</i>
7	<i>Gagak</i> <i>Lincak</i>	a. Clarify Dynamics	<i>Fast</i>
8	Eat- drink	a. Clarify Dynamics	<i>Slow</i>

		b. Stimulate Emotional power-onal	
9	<i>Sengkra k Gejuk</i>	a. Leading rhythm b. Leading flavor	<i>Slow</i>
10	<i>Lawung lumakso no</i>	a. Amplifier atmosphere b. Clarify dynamics	<i>Fast</i>
11	<i>Reteng</i>	a. Leading rhythm b. Leading flavor	<i>Fast</i>
12	<i>Onclang atau Angkat Sikil</i>	a. Clarify Dynamics b. Leading rhythm	<i>Fast</i>
13	<i>Celengan dan perangan</i>	a. Amplifier atmosphere withade-bro b. Clarify dynamics c. Stimulate emotional power-onal	<i>Fast</i>
14	<i>Lawung lumakso no</i>	a. Amplifier atmosphere with scene b. Clarify Dynamics c. Leading movement rhythm	<i>Fast</i>
15	<i>Ngigel Bahu</i>	a. Clarify dynamics b. Leading movement rhythm	<i>Slow</i>
16	<i>Sirik Gejuk</i>	a. Leading flavor b. Leading movement rhythm	<i>Slow</i>
17	<i>Langkah Gantung</i>	a. Leading flavor b. Leading movement rhythm	<i>Slow</i>
18	<i>Sikut-sikutan</i>	a. Leading Flavor b. Leading	<i>Fast</i>

		rhythm	
19	<i>Tiban</i>	a. Leading flavor	<i>Slow</i>
20	<i>Caplokan and perangan</i>	a. Amplifier atmosphere withade-bro b. Clarify dynamics	<i>Fast</i>

As an Existence in Scout Activities in Dhongko Village.

The existence of musical accompaniment Jaranan Turangga Yaksa functions as a performance in scout cultural camp event, introducing the younger generation to the scout movement with local cultural wisdom. Scout cultural camp activities were held in the Dongko Village field from 9 to 11 September 2023. The scout camp activities took place in the Dhongko Village field.

As Education

For education, there is dance music accompaniment Jaranan Turangga Yaksa Children must be introduced from an early age to local cultural wisdom, even if only the basics of music and dance movements Jaranan Alone. Music and dance movements Jaranan Turangga Yaksa Now it has entered elementary school level, specifically extracurricular activities. With these extracurricular activities, today's children especially know the basic movements Jaranan Turangga Yaksa that's how it is, the meaning of each movement Jaranan Turangga Yaksa, what's the musical accompaniment ?

Music and dance movements Jaranan Turangga Yaksastarting to participate in ex-traculiclar activities in elementary scho-ols (SD) in 2020. One example of extracur-ricular activities is at SDN 1 Surondakan Trenggalek. At school the children are very enthusiastic about taking part in these extracurricular activities. hopes from the principal of SDN 1 Surondakan Thursday, with extracurricular music activities and dance movements Jaranan Turangga Yaksa: children are trained to respect their local culture, reducing activities negative such as playing on social media, especially cellphones, training children memory by providing movements Jaranan the most basic (easy).

As a Social Organization

Every time there is an event Jaranan Turangga Yaksa always become opening, sometimes as a guest star at social organi-zation events in Trenggalek Regency. At this event, music and dance Jaranan Turangga Yaksa become opening in an event the 14th Majapahit Travel Fair 2023 at the Hayam Wuruk Hotel Trengga lek East Java. The event includes : tourism exhibition, tra-ditional dancing festival, cultural evening, seminars, and fam trip.

As Politics

Music function Jaranan Turangga Yaksa especially in Trenggalek Regency, it is used as a campaign tool to attract the hearts of local people. By holding a performance Jaranan This is so that people choose candidates from that political party. Every time there is an election, the Trenggalek PDI Perjuangan party always holds a

performance in the form of Jaranan Turangga Yaksa held in pen his own. In this show there were 2 performances Jaranan The performmers are Jaranan Turangga Yaksa and Jaranan Senterewe. The following is the commemoration of the 50th anniversary of the PDI Perjuangan Party and the campaign for members of the PDI Perjuangan Party to run as candidates for chairman of the Trenggalek DPRD and DPR-RI 2023. In the world of politics, songs are reflected, aimed at always remembering the promises made during the campaign.

As Events Celebration Teropan

Music and dance Jaranan Turangga Yaksa often invited to celebration events binoculars, The performance is held in the afternoon at 13.00 WIB until the end. So-metimes the host asks for dinterspersed campursari so that " add regen ing suasono" costs incurred Rp. 5,000,000 (one groups including dancers, composers, costumes and make-up). Sometimes the host still bargains for Rp. 5,000,000 at that price. 3,500,000. following performance Jaranan Turangga Yaksa at Mr. Samurah's house, Sumber Bening Village, District Dongko Trenggalek Regency in 2023. Most of the dancers who participated in this perfo-mance were still young.

As a Means to Call the Masses

With technology, you can find information if you know the performance schedule and the music you hear Jaranan Turangga Yaksa, surrounding communities and outside the village Dongko enthusiastic to see the show whether old or young.

Wherever the place is, whatever the weather, go and see the show until finished. On New Year's Eve 2022/2023 studio Jaranan Turangga Yaksa Purwo Budoyo performance in Kasihan Village, District Dongko at Mulyono's son's birthday celebration. Local people and other villages flocked to watch the performance until late at night at 02.00 WIB

As a competition event

Music and movement Jaranan Turangga Yaksa This competition is held at middle school, high school and general levels. FJTT (Festival Jaranan Trenggalek Open) in collaboration with the Department of Tourism and Culture (DISPAR-BUD). The Jaranan Trenggalek Open Festival activities started in 2001 until now (2023), the FJTT (Festival Jaranan Trenggalek Open) is held in August and is centered in the district square Trenggalek.

As an Economic Value

With traditional performances such as : Jaranan Turangga Yaksa amidst a large crowd of people, precisely in Kasihan Village, Dhongko District, this is an opportunity for street vendors to trade their wares. Most of them sell snacks that are easy to carry everywhere, such as: nuts godog, little guy and knowcress ballado. One example is: Mrs. Isna sells peanuts godong and corn godog. With a show Jaranan Turangga Yaksa he earns an income of IDR 400,000 to IDR 450,000 from sales, if he sells on normal days the income he receives is IDR 250,000, sometimes less than that.

Mass Communication Advice

The existence of this performance can be used as a means of communication between one composer and another, such as: between the interval between one performance and the next, the MC communicates with the composer to be interspersed with campursari songs so that the audience is entertained and creates a friendly atmosphere. The audience is allowed to contribute their golden votes. Apart from that, musicians can communicate directly with other musicians to make appointments regarding: Balungan Isen, what song will be played next and so on. The people of Dongko village, especially the elderly, relatively like tayub songs such as: Blitar-Banyuwangi, wengi ing Trenggalek, joko is in need, A Million Loves.

CONCLUSIONS

Musical notation Jaranan Turangga Yaksa

Musical notation used in music Jaranan Turangga Yaksa as follows :

Using number notation (patihan notation) on instrument slompret, demung, saron, kenong, kempul, suwuk and gong ageng. There are special symbols in playing instrument kenong, kempul, suwuk and gong ageng.

Use notation in the form of letters for strokes ciblon, drum, BEM drum, and jaipong drum.

Using block notation to write drum beats.

Jaranan Turangga Yaksa has a musical form related to dance movements and punches kendangan as in the table below :

No	Accompaniment role dance	Kendangan(fast and slow)
1	<i>Budalan</i> (<i>lawung lumaksono</i>)	<i>Fast</i>
2	<i>Sembahan</i>	<i>Fast</i>
3	<i>Negar Sengkrak</i>	<i>Fast</i>
4	<i>Lampah tigo</i>	<i>slow</i>
5	<i>Ngigel Bahu</i>	<i>slow</i>
6	<i>Onclang</i> atau <i>Angkat Sikil</i>	<i>Fast</i>
7	<i>Gagak Lincak</i>	<i>Fast</i>
8	Makan-minum	<i>slow</i>
9	<i>Sengkrak Gejuk</i>	<i>slow</i>
10	<i>Lawung lumaksono</i>	<i>Fast</i>
11	<i>Reteng</i>	<i>Fast</i>
12	<i>Onclang</i> atau <i>Angkat Sikil</i>	<i>Fast</i>
13	<i>Celengan</i> dan <i>perangan</i>	<i>Fast</i>
14	<i>Lawung lumaksono</i>	<i>Fast</i>
15	<i>Ngigel Bahu</i>	<i>slow</i>
16	<i>Sirik Gejuk</i>	<i>slow</i>
17	Langkah <i>Gantung</i>	<i>slow</i>
18	<i>Sikut-sikutan</i>	<i>Fast</i>
19	<i>Tiban</i>	<i>slow</i>
20	<i>Caplokan</i> dan <i>perangan</i>	<i>Fast</i>

Music function Jaranan Turangga Yaksa in Dhongko Village, Trenggalek Regency

The function of Jaranan Turangga - yaksa music in Dongko Village is: a) as dance accompaniment music, b) as

a cul-tural existence, c) as education, d) as a social organization, e) as a boost to the economy of the local community, f) as po-litic, g) as a celebrations event teropan, h) as a means to summon the masses, i) as a competition arena, j) as a means of the e-conomy, k) a means of mass communication.

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