

Changes to the Art Function of Angklung Sered Balandongan Before and After Indonesian Independence

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ABSTRACT

The purpose of writing this article is to describe the results of research on changes in the function of angklung in Tasikmalaya, West Java, before and after Indonesian independence. The research method uses ethnography. Data were collected through interviews with angklung figures, observations of angklung games, and documentation studies. The results of the study illustrate that the Angklung art in the Balandongan area before Indonesian independence functioned as an information tool to give a signal to the public of a danger, then functioned as a game of angklung adu or Tarung kojor, to find champions (martial arts experts) in order to fight the Dutch colonialists. After independence, the function of the angklung sered changed its function as a performing art. The art of angklung fighting (fight to the death) changed its name to angklung sered. The name sered itself is taken from the form of the show, namely pushing each other (silih sered) to eliminate previous negative judgments about the existence of angklung fighting which contains elements of violence.

Keywords: *Angklung sered, Function change, Performing arts.*

1. INTRODUCTION

The dynamics of the development of traditional arts in Indonesia has a relatively long journey in accordance with the spirit of the era that followed. The periodization of the development of this era gave birth to different forms and identities in traditional works of art created by a society. The art of angklung as one of the cultural products of the ethnic West Java has developed for a long time from one generation to the next. This cultural relay process affects a shift in the value and function of art that is created in accordance with the goals of the community in its implementation. This condition is similar to what happened in the development of the angklung sered art that developed in the Balandongan area, Tasikmalaya, West Java, Indonesian [1].

Angklung is a traditional musical instrument that was born and developed in West Java, Indonesia. The angklung musical instrument is made of bamboo by vibrating or shaking it [2]. The sound of the angklung is produced from the impact of the body of the bamboo stem which has different sizes according to the quality of the sound produced. The development of angklung

art is not only known in Indonesia but several countries in the world have known and studied the angklung instrument as a traditional musical instrument originating from West Java, Indonesia. The phenomenon of angklung performing arts in Indonesia does not only develop in one area in West Java, but also develops in several areas in West Java, Indonesia. This difference in the area of angklung performing arts activities gives birth to a variety of forms of presentation and performance functions for the people who perform it.

Several angklung studies have been conducted, Hani et al. researching the process of inheriting angklung through the creative industry [3]. Sopandi, researched the development of angklung art from traditional music performances to modern music performances with the focus of his research on changing tone from pentatonic [4] to diatonic [5]. Furthermore, Rahmi et al. examined the angklung art performances at the Saung Angklung Udjo studio, West Java, which offered the concept of angklung performances as a tourist art to provide cultural tourism experiences for domestic and international tourists [6]. However, not many researchers have studied the angklung sered art activity

that developed in the Balongan area of West Java, Indonesia, which has the uniqueness of the form of presentation and function of each different generation.

The uniqueness of angklung sered is not only seen from the form of presentation, but the value and function of the art of angklung sered that developed in the Balongan area of West Java, Indonesia, has different values and functions in each different generation [7]. In the generation before independence, the art of angklung sered was mostly functioned by the community as the legitimacy of the struggle for Indonesian independence. While the development of angklung art in the community after independence was more functioned as a medium of entertainment and performing arts for appreciation for the community. Even at this time angklung sered has become one of the teaching materials in schools as a medium of education for students in the Tasikmalaya area, West Java, Indonesia.

The purpose of writing this article is to provide information about the development of the art of angklung sered in the period before and after Indonesian independence. The focus of the research problem described is the presentation of Sered Balandongan's angklung art, the process of shifting and changing the function of Sered Balandongan's angklung in Tasikmalaya before independence until after Indonesian independence. This paper is expected to have benefits in the effort to preserve the culture and development of angklung sered Balandongan, West Java, Indonesia in the present and in the future.

2. RESEARCH METHODS

The research methodology is a qualitative research method with an ethnographic approach [8–10]. The workings of this approach are used to examine cultural phenomena that develop in an ethnic group [11]. The research location was carried out in Balandongan Village, Sukaluyu Village, Mangunreja District, Tasikmalaya Regency, West Java, Indonesia. Research participants involved several parties such as community leaders and direct actors in the art of angklung sered. Data was collected by means of interviews, observations and documentation studies. The interview instrument was used to obtain data about how the process of developing the art of angklung sered from before independence to after independence. Including how the process of shifting and changing functions that occur in different generations. The observation instrument was

used to observe the events of the angklung sered performed by the people of Balandongan, Tasikmalaya, West Java, Indonesia. While the study of documentation to analyze the form of presentation of the art of angklung sered through video media and pictures of angklung sered performances. Data analysis was carried out through the stages of data reduction, data presentation, and drawing conclusions [12,13].

3. RESULTS AND DISCUSSION

3.1. Sered Angklung Instruments

Angklung Sered is an art performance that pits physical strength using waditra angklung by pushing each other (*silih sered*) [14]. Physical complaints are calves, arms, and shoulders. Originally angklung was only used as a *tangara*, then turned into *kalangenan*, finally turned into a power struggle. Its initial function was as a means of contesting *jajaten*, then turned into entertainment, and is now used as an educational medium developed in arts and culture subjects in extracurricular activities in formal institutions.



Figure 1 Angklung players are shoved during the scene pushing each other.

Instruments are musical instruments used in a performance. The instrument is the same as the *waditra*. In Sered's angklung performances the instruments used are: angklung, *dogdog*, drums and *kempul*. There are 11 angklungs used in each group, 4 *dogdogs*, and 1 set of drums, the details of which are as follows table 1:

Table 1. Angklung sered instruments

No	Name Waditra	Amount	Perpetrator	Function
1	<i>Angklung</i>	22	22	<ul style="list-style-type: none"> • Playing rhyme patterns • As a regulator of the rhythm of the angklung and the performers of the power struggles whose positions are at the front of the line are called upstream. • As the children's angklung <i>panembal</i>, so that the two groups answer each other, their position is in the middle of the line. • As a rhythmic filler for goongan, the position of the line is at the back.
	• <i>Angklung Anak</i>	2	2	
	• <i>Angklung panengah</i>	12	12	
	• <i>Angklung Bas</i>	8	8	
2	<i>Dog dog</i>	4	4	<ul style="list-style-type: none"> • Accompanying the rhythmic angklung. • As a giver of cues and rhythm carriers for each change of movement, they also compete for strength. • As a benchmark for other dogdog beats. • As a carrier of drum rhythms to follow the rhythmic movements of the angklung. • As a gong.
	• <i>Tilingtit</i>	1	1	
	• <i>Tempas</i>	1	1	
	• <i>Dengdeng</i>	1	1	
	• <i>Bangbrang</i>	1	1	
3	<i>Kendang</i>	1 Set	1	<ul style="list-style-type: none"> - Accompanying the angklung in rhythmic setting. - As a harmonization stroke in regulating the tempo of the angklung rhythm. - As a variation slap to follow the drums of the ovaries.
	• <i>Indung</i>			
	• <i>Kulanter</i>			
4	<i>Kempul</i>	1	1	<ul style="list-style-type: none"> • As a giver of accentuation to the playing of angklung..
	• <i>Kempul</i>			

3.2. Functions and How to Serve Angklung Sered Balandongan Before Indonesian Independence

The presentation of angklung sered Balandongan in the pre-independence period had a unique function and method of presentation, where the presentation of the angklung played by the people who performed it had a certain meaning [15]. This way of presenting the sound of angklung is related to the sign system that is agreed upon by the perpetrator community to give a sign when guests come to their area. The guests who came were in accordance with the guest's social status or a sign of danger about the arrival of the invaders who entered the Balandongan area, Tasikmalaya, West Java, Indonesia. Angklung is sounded can have a sign to invite people to gather and prepare for the coming danger.

How to sound the angklung as a sign is done in different ways according to who comes. How to sound angklung with a fast tempo has a sign that there will be danger in the local area, whether there is an incident that befell the people or danger from the invaders (Dutch) entering their territory. On the other hand, how to play the angklung at a moderate tempo, gives a sign that outsiders entering the territory are not dangerous, for example there are regional officials entering their territory. Playing angklung by calling each other becomes part of the sound as a sign so that people call it the name *tangara* (sign sound).

Tangara is what the people of Balandongan in Tasikmalaya use as a form of information on the existence of danger. Because in the period before Indonesia's independence, the condition of the

Balandongan community was included in the Dutch colonial territory. This way of ringing the angklung is a form of local community rejection of the arrival of the Dutch. This spirit of struggle was built by the people of the village of Balandongan, Tasikmalaya, West Java, Indonesia to defend their territory from all forms of colonial activities carried out by the Dutch to the local community.

During the colonial period, people in Balandongan, Sukaluyu Village, Mangunreja District, Tasikmalaya Regency in their daily life had a habit that eventually became a feature, about the habit of ringing the angklung to provide information to the public. The sound of the angklung being played is interpreted as a sign of information that is immediate, alert, or dangerous to be quickly conveyed to the public so that they are prepared to face the dangers that come to their territory. The way they do it is by ringing the angklung in a relay reply to each other from one village to another. The sound of this angklung is often referred to as a sign/or *tangara*.

Distinguishing the sound of the angklung wasp between the information there is danger and the gathering must be seen from the rhythm of playing the angklung. How to play angklung with a fast and loud tempo to give a threatening sign of danger. On the other hand, if the community has to gather or local officials come, the sound of angklung is played at a moderate tempo.

3.3. Functions and How to Serve Angklung Sered Balandongan After Indonesian Independence

Nowadays Angklung Sered is used as a means of entertainment, but the substance of the game is still carried out even though it is limited to acting or pretending. Competing the strength of the calves, shoulders, and arms, is still done but does not use elements of magic and violence. Now Sered's angklung is really enjoyed as a medium of entertainment for the people who do it. The change in function as an entertainment tool can be seen from the form of presentation that previously created a tense atmosphere for the audience, now it has turned into an art of pleasure or has entertainment value. Some of Sered's current angklung functions after Indonesian independence, for example at the event:

3.3.1. Child Circumcision or Thanksgiving

This child's circumcision celebration is related to traditions in Islamic teachings, especially for boys. When the child to be circumcised is awakened, the child is taken to the bathhouse to be soaked so that there is immunity in his genitals before being circumcised. The group of angklung sered accompanied him from behind following the family of the circumcision slave while ringing their angklung. After being considered, the circumcision slave was brought to the house of the circumcision paraji, the angklung continued to accompany him while making a choking sound. After the circumcision, the circumcision slave was paraded to his house, the angklung continued to accompany him while on the way the angklung player Sered demonstrated his attraction to divert the pain of the circumcised slave. And so on, Sered's angklung player demonstrates it again in a certain place that is considered to be able to distract the circumcision slave.

3.3.2. Wedding

In this event, the art of angklung sered is played when picking up the groom when he is near the bride's house area. The attraction of the power struggle was shown by the players, but not for long. Only after it is considered sufficient, the groom is in a procession to the gate of the bride's house.

3.3.3. Ceremonial

The art of angklung sered is often also performed at the opening of various events or festivals held in the city of Tasikmalaya, West Java, Indonesia, such as: Inauguration of mosques, buildings, and so on.

3.3.4. Office Pick Up

The art of angklung sered is often also performed at pick-up events for regional and state officials.

3.3.5. The People's Party

Several community events such as in commemorating the Independence Day of the Republic of Indonesia and various annual events in the Balandongan village and the Tasikmalaya area of West Java. The games they play at the people's party are longer in duration than the games they play in certain shows. Because it is considered angklung Sered has historical blood with the independence of Indonesia in its territory.



Figure 2 Sered angklung show for shows and entertainment.

3.4. Analysis of the Process of Changing the function of Angklung Sered Balandongan from before Independence to After Independence

In the period before independence, activities in the art of angklung sered were often carried out to gather fighters who would later serve as soldiers against the Dutch colonialists. Before choosing a strong group, the rules applied are that between groups must play angklung which is inserted by the physical strength competition activities carried out by the angklung actors sered. This activity was carried out as a way to prevent the invaders from knowing it as a form of resistance against them. From this activity the news spread to nearby villages so that groups were formed that would test their ability to compete with other groups.

The impact of choosing a strong group to fight the invaders, resulted in an indirect split between groups and between villages. The sound of angklung which was previously only used as a sign or tangara when invaders entered their territory, or to inform when there were guests from outside, community groups, even the sound as a sign of danger, now the sound of angklung is used as a symbol of battle to test fighting skills carried out between groups. or village to contest power.

Currently, Angklung Sered art performances have become a means of entertainment for the local

community, although some parts that characterize the previous presentation of Angklung Sered that contain elements of violence remain, but are only done with pretense. Testing the strength of the legs, shoulders, and arms, is still done by angklung sered players but does not use magical elements.

Angklung which previously only functioned as a *tangara*, if there is an incident, gradually its function turns into a *kalangenan* in the community. Answering each other is the beginning of the basic pattern that is used as a rhythmic pattern to regulate the angklung game. From this basic pattern, this angklung game is divided into three tones, namely: 1) small angklung, the sound characteristics are high and shrill with a height of 30 cm angklung, 2) medium angklung, medium sound characteristics with a high angklung size of 70 cm, 3) angklung large, the characteristics of his voice is large with a height of 90 cm angklung.

4. CONCLUSION

The development of the art of angklung sered underwent a journey of change according to the times before and after the independence of Indonesia. In the era before Indonesian independence, the angklung game was part of one of the strategies of the people in Balandongan Village, Tasikmalaya, West Java, Indonesia to become a system of signs of danger coming from the Dutch colonizers who would enter their territory. The sign system in question is often referred to by the community as the term *tangara*. In the period before independence, the art of angklung sered was often used as a performing arts event for *kalangenan* or entertainment for local officials at that time. The *kalangenan* activity was to divert the attention of the Dutch so as not to suspect the existence of the Balandongan people's resistance movement against Dutch colonialism. The strategy by pretending to practice angklung sered was able to fool the invaders who entered their territory. In the war tactics of the Balandongan people, when the enemy was caught off guard, the Balandongan fighters could fight against the Dutch more easily. From then on, the angklung was used as a means of struggle in Balandongan Village, Sukaluyu Village, Mangunreja District. Currently, the art of angklung sered has become one of the traditional arts that has a functional value for entertainment. Local people come to the angklung sered performing arts not to complain about the strength of fighting experts, but rather to get pleasure through the presentation of angklung sered performed by the actors. The results of this study will be a recommendation to be developed more deeply to be used as material for traditional performing arts that can be given in schools. In addition to the interests of preserving Indonesian culture at this time and in the future.

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