



The Form of Sego Megono Dance Choreography in Pekalongan Regency

Rilindia Putri Crismadani¹, Rimasari Pramesti Putri²

Department of Dance Drama and Music Arts, Faculty of Language and Arts, Universitas Negeri Semarang, Indonesia.

Info Artikel

Received: 10-10-2025

Approved: 06-11-2025

Published: 29-11-2025

Keywords:

Sego Megono, Creative Process, Choreographic Form

Abstrak

The Sego Megono dance is a new dance creation that originates in the Pekalongan Regency area. The name of the Sego Megono dance is taken from the name of a typical food from Pekalongan which used to be a holiday menu and is now a daily menu that is easy to find. The Sego Megono dance has an interesting choreographic form and has become the identity of Pekalongan. This research aims to find out and describe the form of new creative dance choreography entitled Sego Megono Dance. The research method used is a descriptive qualitative method. The approach uses ethics and emics. Stages of data collection through observation, interviews and documentation studies. The results of this research produced a new dance creation, namely the Sego Megono dance, created by Arif Rahman Hakim who carried out the dance creation process through exploration, improvisation and shaping. Exploration is carried out by observing and analyzing trader activities. The next stage is improvisation which is carried out by collecting pure and meaningful movements according to the arithmetic of movements. The next stage is the formation which is carried out based on the composition of the results of exploration and improvisation as a basis for making musical accompaniment and determining make-up and clothing. The choreographic form of the Sego Megono Dance includes theme, movement, accompaniment, costumes, make-up, floor patterns and props. The conclusion of this research is that the Sego Megono dance is a new creative dance created in 2021 which has a beautiful and unique choreographic form because apart from the movements that describe the process of making the Sego Megono, the song lyrics also use the Pekalongan language. For suggestions from the Sego Megono Dance, it is hoped that the exploration stage will look for movement, the movements will be more creative, varied, and the movements will not be monotonous.

✉ Corresponding Author:

Email : 1. rilindiaputri149 @students.unnes.ac.id

2. rimasari2019@mail.unnes.ac.id

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ISSN 2503-2585

INTRODUCTION

Pekalongan Regency is an area located in Central Java Province, Indonesia. The potential of the Pekalongan Regency area is famous for its variety of history and cultural heritage. The batik industry is one of them, batik is a fabric that is drawn using the night with certain motifs. But in addition to batik, Pekalongan is also famous for its variety of culinary. One of them is sego megono. Sego megono or laypeople call it megono rice is a young jackfruit that is processed in such a way and served with rice and chili sauce. The making of megono is made from raw materials from chopped young jackfruit and mixed with grated coconut and various other cooking spices. Sego Megono is a food that is very easy to find if you are in Pekalongan, besides being loved by the people, sego megono also exists in many circles because of its economical price. The Sego Megono dance can be a local identity of the Pekalongan Regency area. A means of cultural introduction through dance is one of the preservation and cultural expressions that function as a communication tool to convey traditions and unique identities.

The Sego Megono Dance tells the depiction of a woman who is making a sego megono. This dance was created by Arif Rahman Hakim. The choreographer of the sego megono dance made this dance based on the background of traditional regional food. In its creation, Arif Rahman Hakim went through three stages, namely, exploration, improvisation and formation.

The exploration carried out by the choreographer was by observing and seeing firsthand the process of making Sego Megono which would later be used as a dance. After conducting observation, it was followed by looking for the movement of depicting the theme of a girl who was processing Sego Megono accompanied by music illustrating the depiction of a sego megono seller. Followed by the arrival of other dancers forming a vertical pattern and starting to dance. The movements in the dance have

the intention of explaining how the process of making sego megono begins the process of chopping young jackfruit, known by hand movements as if it is chopping, then continued by movements as if it is mixing other cooking ingredients. It was closed by bringing the results of sego megono in a pinch of banana leaves, consisting of rice, megono and chili sauce. Improvisation was carried out with the dance team, namely studio students. When improvising, Arif Rahman Hakim found and developed the movements interpreted by his students. Furthermore, the formation process was carried out by arranging and providing connecting movements to the dance work.

The Sego Megono dance is a new creation dance created in 2021 and was first performed at the momentum of the anniversary of Pekalongan Regency created by Arif Rahman Hakim, because it is included in the work of entertainment or entertainment dance so that this dance is performed based on consumer requests or in certain events only. It is performed with 5 minutes and 34 seconds and danced by girls. Although the dance is still relatively new, there are many achievements that have been achieved, one of which is the Best Explanation Award International Peace Dance Festival and Competition in Turkey, included in the top 5 nominations for the National Regional Typical Dance Competition in Jakarta, the dance theme that must be performed in a competition in Pekalongan Regency and workshop materials for MGMP teachers of Cultural Arts in Pekalongan Regency.

The Sego Megono dance has interesting characteristics in several movements, accompaniments and songs that are sung. Quoted from the interview with the creator, it was found that each movement, accompaniment and song chanted in the dance explains and introduces a process of making typical food from Pekalongan. In addition, what makes this dance interesting is the accompaniment of the song in this dance using the daily language of the people of Pekalongan and also the performance of

one of the culinary sego megono which is an icon of Pekalongan in the form of a dance for the first time. Apart from the dance concept that contains the movements of the process of making sego megono, the movements used are simple and for the pattern is easy to modify.

The previous research that became a reference for the researcher was a research with the title *The Form of Choreography of the Dance Designkapti Karya Lusiyanah in Gresik Regency* (Shofia, 2016) which discusses the choreography form of the Rancangkapti dance which includes the elements of dance and the principles of dance forms. Meanwhile, in this study, it examines the creation of dance and choreography forms.

Then the research with the title *The Form of Nguri Dance Choreography at the Regency Saling Pendi Art Studio* (Surati & Putra, 2017) which discusses the choreography form of the Nguri dance, while in this study examines the creation of dance and the form of choreography of the Sego Megono dance.

Seeing the uniqueness in the form of the Sego Megono dance, the researcher is interested in researching the Choreography of the Sego Megono Dance in Pekalongan Regency and the process of creating the dance.

RESEARCH METHOD

The method used by the researcher in researching the Sego Megono Dance is to use qualitative research with descriptive properties. This type of descriptive research is because the researcher aims to describe the choreography process of the Sego Megono Dance. The approach used in this study is the emic and ethical approach. The definition of emic refers to the native's view. While ethics refers to the view of outsiders (scientist's view). The article "History and Significance of the Emic/Etic Distinction" (Harris, 1976) in (Puggaan, 2020, p. 32).

The data collection technique of this study is data through observation, interviews and documentation studies. The qualitative method emphasizes efforts

through the author's experience in seeing and feeling a phenomenon that occurs (Sugiyono, 2016) in (Nathania, 2021). The main target of this research is the Choreography Form of Sego Megono Dance in Pekalongan Regency. The way to obtain data in this study is by observing by directly seeing the form of the Sego Megono dance during the rehearsal process. Furthermore, the interview process with the creator is first directly at the end of the practice and then the interview process is online and looking at videos on youtube. The data sources in this study are data sources from humans and non-humans (videos). Then the documentation process is carried out by looking through social media. The collection of the necessary data, of course, with certain criteria will later be used to obtain accurate data, so that the final result of this writing can explain or describe the Choreography Form of the Sego Megono Dance in Pekalongan Regency.

RESULT AND DISCUSSION

The Creation of the Sego Megono Dance

The Sego Megono dance was created by a choreographer named Arif Rahman Hakim, in 2021. This dance is based on a personal desire to bring forth new innovations in the field of dance that can become one of the icons of Pekalongan Regency to be enjoyed by outside audiences easily. The process also varied to get ideas, starting from personal experience, and looking at the surrounding environment where there were indeed many workers and sellers of Sego Megono, a Sego Megono dance was created.

Another reason for the creation of the Sego Megono dance is because almost every event or event in Pekalongan only features monotonous dances, namely the Sintren dance and the Jlamprang dance. While the Sintren dance does have many versions from various cities or regencies and for the Jlamprang Batik dance comes from the city of Pekalongan, this new Sego Megono dance was made in the hope that it can help Pekalongan Regency have its

own regional dance, and also as a medium for promoting Pekalongan specialties. In addition, this dance also has a uniqueness, namely in its music which uses lyrics or the language of the Pekalongan region which is rarely used in dance music accompaniment.

The creation of the Sego Megono dance as choreographer Arif Rahman Hakim also carried out the process of exploring a movement. Exploration includes thinking, imagining, contemplating, feeling and responding to objects or natural phenomena that occur (Hadi, 2012) in (Purwaningsih, 2023, p. 5). In the exploration stage, it can help find movements and develop a variety of movements as a process of movement treasury, which will certainly be very useful for the next process. In the making of this dance, the stage carried out by the choreographer is to make observations by directly going to the place where Sego Megono is made to get movement ideas and continues to explore the movements by interpreting the results of observation and imagination. In this exploration, it is obtained in a process of making to selling sego megono carried out by women. Therefore, the idea arose to give form in a dance containing women. Then after seeing how the process of making sego megono is sold, the content of the dance describes each of these processes, starting from chopping, mixing, wrapping, and selling sego megono.

Then followed by improvisation, improvisation is a stage in the process of creating dance works spontaneously or unplanned (Hadi, 2012, pp. 76–77) in (Salsabilla et al., 2022). Dance movements come from the results of processing processes that have undergone stylization (enablement) and distortion (change) which then give birth to two types of movements, namely pure and meaningful movements. Pure movement or movement is a movement that is composed with the aim of obtaining an artistic form (beauty) and does not have certain meanings. Meaningful gesture or non-movement is a movement that contains a certain meaning or intention

and has been distilled (from wantah to non-wantah) (Jazuli, 1994, p. 5) in (Gupita & Eny, 2012, p. 3). Some of the meaningful movements that the choreographer will pour into the dance are chopping movements, mixing ingredients and wrapping sego megono. For pure movements, choreography adds pure movements that exist in the creative dance but will still be adjusted to the theme and accompaniment. Arif as a choreographer moves to improvise periodically to be able to increase his creativity in the process of making the dance, this process is included in the process that has been arranged even though the movement is definitely not fixed.

After getting how many movement patterns, the choreography continues with the composition or forming, the composition in question is to arrange the dance movement pattern so that it becomes a beautiful dance flow and in harmony with the theme taken. At this stage, the choreographer begins to adjust each composition obtained from the results of observation in a Sego Megono dance by adjusting each accompaniment, movement, costume, floor pattern, and movement transition to be in harmony. In addition, in a dance there is a repetition of movements, it can occur according to the choreography needs in the dance.

The Choreography Form of Sego Megono Dance

Judging from the name, megono has a philosophy that means prayers or hopes. Therefore, the presentation of the form of the Sego Megono dance includes the integrity of movement, variations of floor patterns, repetition of movements, transitions of motifs from one motif to another, costumes, accompaniment and composition. The movements in the Sego Megono dance are very simple which has a foothold of movement, namely the Surakarta movement, but it contains several movements that reflect the activities in the process of making and presenting the sego megono. The number of dancers is indeed not a benchmark but more than one and danced by women, the

dancer displays movements that are weak while making formations or floor patterns. Dancers are a living means and are able to objectify the subjectivity of the concept of the dance designer, but dancers must also have subjectivity in their interpretation (Hadi, 2012) in (Surati & Putra, 2017).

The form of dance presentation or choreography according to Murgiyanto (1983, p. 34) in (Septiana, 2016) is the result of interweaving between elements of expression or a concrete embodiment, through the form of the audience can appreciate the content of the dance. The form of choreography cannot be separated from dance composition. Choreography is the knowledge of how to choose and arrange movements into a work of dance. Knowledge of dance composition contains elements of dance composition, namely elements in the arrangement or form of dance. The form of choreography requires supporting elements as a complement to the dance presentation. Supporting elements of dance include themes, movements, accompaniment, costumes or costumes, makeup, floor patterns, and props (Sumandiyo, 2008:83) in (Hilmi, 2016).

Theme

Themes are the main ideas, ideas main or basic idea. The theme is born from the life experience of a dance artist that has been researched and considered so that it can be poured into movements. The theme of a dance can come from what we see, we hear, we think, and we feel (Murgiyanto, 1983, p. 37) in (Septiana, 2016).

The theme of the Sego Megono Dance tells about the process of making sego megono, the idea arose because of the many makers and sellers of sego megono in Pekalongan. So a dance was made inspired by the sego megono.

Motion

Movement is essential in life so that people tend to take movement for granted, without questioning its existence. In choreography or dance, mental and emotional experiences are expressed through an irrational medium, or not

based on the mind, but on feelings, attitudes, images, namely body movements; while the material of expression is movements that have been patterned into forms that can be communicated directly through feelings. (Sumandiyo 2011: 10) in (Hilmi, 2016, p. 15).

Movement in a dance is an important element. In the occurrence of a dance, there must be movements from the body, such as the position of the body changing places, moving each part of the body and others. The movements in the Sego Megono Dance have a foothold, namely the existing Surakarta movements, including srisig, ngithing, pacak gulu, then combined with new movements whose movements are inspired by the process of making sego megono which is embellished into beautiful dance movements. In this dance, there are indeed many repetitions of movements carried out by choreographers because indeed this dance is a new dance creation that is easy to learn.

Based on the results of the researcher's observations, after watching the Sego Megono dance, there is a division of 2 movements, namely pure movement and meaningful movement. There are many repetitions of movements that are often carried out, namely the three practice movements.

The movement is divided into two, namely pure movement and meaningful movement. Some of the *maknawi* movements that the choreographer pours in this dance are in the middle of the poem the dancer moves as if he is chopping a young jackfruit, using his right hand that chops the young jackfruit and his left hand rows the edge of the palm facing up.



Figure 1. Movement is chopping a young jackfruit from the side position photo (Source: ARH Dance Management Documentation, 2021)



Figure 2. Movement is chopping a young jackfruit from the front position photo (Source: ARH Dance Management Documentation, 2021)

The second movement mixes ingredients and spices mixed with chopped young jackfruit, with the shape of the right hand swinging, the left side of the wing but the palm of the hand facing up, and the movement of the legs to the right to the left alternately.



Figure 3. Movement is mixing megono (Source: ARH Dance Management Documentation, 2021)

The last meaningful movement is the movement of wrapping the sego megono. It is done with both hands rowing as if they are taking materials and then made into one, then the hand is

ngukel. For the movement of the legs, the legs are jumbled to the right to the left alternately.



Figure 4. Movement wrapping megono (Source: ARH Dance Management Documentation, 2021)

The choreographer's pure movements add a variety of pure movements that exist in the creative dance but are still adjusted to the theme and accompaniment. In the Sego Megono Dance has a variety of pure movements including srisig movements and three practices, when dancing the whole body moves including body movements, head movements, foot movements, and hand movements.

Accompaniment

Dance accompaniment is a supporting element or complement to dance that is to support harmonization in a dance. Music has a function as a means or medium of ritual, entertainment media, media of self-expression, communication media, dance accompaniment, and economic means (Jazuli & Paranti, 2018) in (Nathania, 2021). In terms of audio, the accompaniment used in the Sego Megono Dance uses the rhythm of the coastal cepak gamelan whose existence has become extinct because it is rarely used in existing dances but can now be heard again by the viewers because it is an accompaniment in the Sego Megono Dance, and is equipped with female sinden vocals using the language and characters typical of the residents of Pekalongan Regency. The lyrics also contain an invitation and introduce sego megono.

Costume

Costume is a garment that is commonly used in general, but the costume used in dance performances is different because the costume used contains a meaning or carries the meaning of the dance performed. In the Sego Megono dance, the choreographer uses jarik along with an ancient kebaya as a costume, because the ancient people processed megono and peddled megono using these suits. The choreographer carefully chose the jarik to be used as a costume for the dancer because the dance came from Pekalongan Regency, so it was decided to use the ancient batik motif of the Three Countries. The reason for using the ancient batik motif of the Three Countries is apart from the fact that it comes from Pekalongan, the motif is still rarely known. The accessories used are quite simple. On the head, use a bun with floral accessories on the left, along with a giwang, then use an old kebaya with floral motif fabric, which is given a sling of Tiga Negeri batik fabric which is used as a sampur, as well as knee-length batik jarik with an ancient motif native to Pekalongan, namely Tiga Negeri.

Makeup

Makeup is the art of changing one's appearance from the original to more beautiful with the help of makeup tools. The makeup style used in the Sego Megono dance uses corrective makeup or beautiful makeup. This corrective makeup is used because it shows a beautiful character raised from a woman.

Floor Pattern

The floor pattern used in the Sego Megono dance is very simple. The floor pattern used in the Sego Megono dance mostly features floor patterns such as straight line formations/puppet lines, curved lines, horizontal and vertical lines.

Properties

Property is a tool used by dancers on stage or stage, which is used to clarify the theme and intention to be conveyed (Sri Sunarmi, 2019) in (Sunarmi &

Luntungan, 1967, p. 2501). It means that the property in the dance is something that is brought to complete a dance. The property used in the Sego Megono Dance is to bring sego megono pincuk from banana leaves which has its own characteristics because it brings Pekalongan specialties.



Figure 5. Sego Megono Dance costumes and props
(Source: ARH Dance Management Documentation, 2021)

CONCLUSION

The choreography process of the Sego Megono Dance is a new creation dance that in its cultivation begins with exploration, namely the application of ideas by looking at the activities carried out by the makers of the sego megono. Furthermore, the improvisation stage is carried out by the choreographer to find movement by moving spontaneously in accordance with the activity of making sego megono. The last stage is composition, after going through the stages of exploration and improvisation, at this stage the choreographer begins to arrange the movements that have been obtained to become a complete movement so that the Sego Megono Dance is formed.

The choreography of the Sego Megono Dance includes themes, movements, accompaniment, costumes, makeup, floor patterns, and properties. The theme of this dance is focused on the process of making sego megono which is indeed one of the typical dishes from Pekalongan. The variety of movements of the Sego Megono Dance consists of meaningful movements that contain movements from the process of making sego megono and pure movements which

include srisig movements and laku three, when dancing the whole body moves including body movements, head movements, foot movements, and hand gestures. The accompaniment of the Sego Megono Dance uses coastal gamelan and is equipped with female vocal sinden using the language and typical characters of Pekalongan. The costumes used use ancient kebaya, jarik ancient batik motifs of the Three Countries and are equipped with accessories. The makeup style used in the Sego Megono dance uses corrective makeup or beautiful makeup. The floor pattern used in the Sego Megono dance mostly features floor patterns such as straight line formations/puppet lines, curved lines, horizontal and vertical lines. The property used in the Sego Megono Dance is to bring the sego megono pinched from banana leaves.

The suggestion for the Sego Megono Dance is expected to be an exploration stage of the search for movement, the movements are more creative, diverse, and the movements are not monotonous. In the variety of daily movements of the sego megono makers, it may be more detailed and for the properties used, it can not only be seen at the end of the day because this dance tells the story of the sego megono.

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