



Choreography of Turonggo Seto Tunggal Wulung Dance by Eko Wahyu Prihantoro

Danang Soryanto^{✉1}, Wahyu Lestari^{✉2}

Dance Arts Education Study Program, Faculty of Languages and Arts, Universitas Negeri Semarang, Indonesia.

Article Info

Article History

Received : 31-08-2024

Accepted : 25-09-2024

Published : 30-11-2024

Keywords:

choreography, Kuda

Kepang Dance, Turonggo

Seto

Abstract

Turonggo Seto Tunggal Wulung dance choreography adapts the story of Prince Diponegoro's struggle against the invaders. The choreography of the Turonggo Seto Tunggal Wulung dance by Eko Wahyu Prihantoro is a creative dance. The research aims to explore the choreography in the Turonggo Seto Tunggal Wulung Dance and find the supporting factors for the choreography and the factors inhibiting the choreography. The research method used is a qualitative method with a choreographic approach. Data collection techniques were carried out using interviews, observation, and documentation. In addition, the data validity technique is carried out by source triangulation. Data analysis techniques use data reduction, data presentation, and conclusions. The research results of the Turonggo Seto Tunggal Wulung Dance Choreography had the idea from the folklore of the people on the slopes of Mount Merapi and Merbabu which interpreted the spirit of cooperation and tenacity of the community and as a form of Prince Diponegoro's struggle against the invaders. Exploration and movement vocabulary are based on the spirit of the community and are reflected in Prince Diponegoro's horse riding skills. Work on music using original musical works for the Turonggo Seto Tunggal Wulung dance choreography composed by Jungkung Darmoyo. The supporting factor lies in the management system and the choreographer's ability in the choreography process. The inhibiting factor lies in the dancer's ability, but the choreographer has a concept to anticipate the lack of the dancer's ability.

INTRODUCTION

Choreography is a concept, technique, and process in arranging a dance work. The idea in choreography is a system of arrangement to produce movements. The movements placed by the choreographer can become complete work. Therefore, over time, a choreography will become an idea from a collection of interconnected movements and become enjoyable work. A choreography will go through various processes in its creation. The process that occurs will be a long note that adds knowledge to the general public so that the process that has happened becomes a source of information related to the work or work created by the choreographer. The choreography conveyed by (Sumandiyo, 2012, p. 1) is a process of planning and selecting until creating a dance movement that follows the choreographer's goals in producing a dance work.

A choreographer is a person who is able and successful in creating a choreography or work of dance art. Creating works by a choreographer or dance artist has various phases. Phases of diversity occur in a dance. A choreographer creates several types of dance works of art, including traditional dance, creative dance, modern dance, and contemporary dance.

There are many types of works for choreography in dance. One of the choreographic works is choreography in traditional dance. According to (Hadi, 2018, p. 5), traditional dance is closely related to the type of culture inherited. In addition, it has rules to refuse changes or patent rules. Traditional dance has different varieties, traditional folk and traditional dance created in the palace. Traditional dance has standard rules so it prioritizes existing standards. The standards that are applied have passed through various eras.

Traditional folk dance is developing rapidly in the regions and has a strong nuance of community life. One of the areas becoming the center of the emergence and development of traditional folk art is Boyolali. Boyolali, located at the

foot of Merapi and Merbabu Mounts and close to the center of the Surakarta Palace Culture, adds to the strength of the artistic style in Boyolali Regency.

The folk arts that have developed in Boyolali Regency are very diverse. Based on its natural conditions in the mountains and lowlands, the existing arts are increasingly diverse. The arts often found are Kuda Kepang, Topeng Ireng, Soreng, Buto Gedruk, Brodut, Campur Bawur, Jangkrik Ngentir, and Buto Birowo. The types of arts that exist have almost many similarities with the arts in Magelang Regency because the locations of the areas are close to each other and are both on the slopes of Merbabu Mount.

A well-known art in the Boyolali community is the Turonggo Seto Dance from the Mardi Utomo association located in the Selo Sub-district, Boyolali Regency. Turonggo Seto from the Mardi Utomo association has been developing for a long time. Until 2005, it received assistance from ISI Surakarta, and it was performed at regional and national levels. Turonggo Seto Dance became an icon and a folk dance born in the Selo Sub-district, Boyolali Regency.

The Turonggo Seto Dance comes from the word "Turonggo" which means horse, and "Seto" which means white. The Turonggo Seto Dance is a dance that tells the story of Prince Diponegoro's struggle against the invaders by riding a white horse. The art studio that first coined the name "Turonggo Seto" is the Mardi Utomo studio located in Salam Hamlet, Samiran Village, Selo Sub-district, Boyolali Regency.

Through the Boyolali Regency Government, Turonggo Seto Dance began to be introduced to the international scene through the Program of the Boyolali Student Arts and Cultural Mission Ambassadors. The program was implemented by the Boyolali Regency Government in 2013 and is still ongoing until now. The Boyolali Student Arts and Cultural Mission Ambassadors send selected high school students to carry out the task of introducing Boyolali arts abroad. The Boyolali Student Arts and

Cultural Mission Ambassadors is one of the programs that attracts attention among students and artists in Boyolali. The countries visited by the Boyolali Student Arts and Cultural Mission Ambassadors include the American Continent, the Asian Continent, and the European Continent (Kiswanto, 2017, p. 137).

Turonggo Seto choreographed by Eko Wahyu Prihantoro has a slightly different name, Turonggo Seto Tunggul Wulung. The Turonggo Seto Tunggul Wulung dance means that Turonggo means horse and Seto means white. The addition of the name Tunggul Wulung is based on utilizing a sacred flag of the Yogyakarta Sultanate, namely the Tunggul Wulung flag. The Tunggul Wulung flag is a flag believed to be able to ward off disaster in the Ngayogyakarta Sultanate (Prihantoro, 2017, p. 91).

Interesting changes and developments made by Eko Wahyu Prihantoro to re-choreograph the Turonggo Seto dance has become an icon of folk dance in Boyolali into an art presented for international performances. The changes and re-works made by Eko Wahyu Prihantoro are something that is worth noting as a development and enrichment of the arts, especially traditional dance in the Boyolali Regency area.

The researchers are interested in researching the Turonggo Seto Tunggul Wulung Dance Choreography by Eko Wahyu Prihantoro to find the choreography performed. The researchers took information to find sources of information about how dance choreography that has a folk-dance background becomes an enjoyable dance presentation on the international stage. The importance of supporting factors is also a reference for researchers to explore the supporting factors and inhibiting factors of the Turonggo Seto Tunggul Wulung Dance Choreography by Eko Wahyu Prihantoro.

The problem studied in the study is how the choreography, supporting factors, and inhibiting factors in the Turonggo Seto Tunggul Wulung Dance

choreography by Eko Wahyu Prihantoro. Based on the problems expressed, it can be concluded that the purpose of the study is to research the choreography and the supporting and inhibiting factors of the choreography.

RESEARCH METHOD

The research method used is a qualitative method with a choreographic approach. Data collection techniques were carried out through interviews, observation, and documentation. Data validity techniques were carried out by triangulation of sources. Data analysis techniques used data reduction, data presentation, and conclusions.

The research location is at the choreographer's house, Eko Wahyu Prihantoro's house in Jebres, Surakarta, Central Java, and at the composer's house, Jungkung Darmoyo's house in Gombang, Sawit, Boyolali. The next location is at the practice location in Boyolali. Photographing of various movements was carried out in Selo Sub-district, Boyolali Regency.

Observation is an empirical work that involves all the integrity of human senses to see empirical facts. The senses used in observation activities include sense of hearing, sight, taste, and flavor (Hasanah, 2017, p. 25)

Observations were made by researchers by observing the practice process of the 2023 Boyolali Student Arts and Cultural Mission Ambassadors and interviewing related to the choreography of the Turonggo Seto Tunggul Wulung Dance. The results of field observations obtained data related to the choreography process of the Turonggo Seto Tunggul Wulung Dance by Eko Wahyu Prihantoro. The source of observation data was obtained from the dance choreographer, Eko Wahyu Prihantoro.

Information retrieval was carried out through interviews because the sources of information obtained were in the form of expressions from existing sources. Interviews were conducted by the authors with the choreographer in the Turonggo Seto Tunggul Wulung Dance

Choreography by Eko Wahyu Prihantoro. Interviews were conducted to obtain data sources and information in detail. Interviews were conducted by the interviewer with the interviewee to get certain information (Lexy, 2018, p. 2). The questions given to the choreographer include the process of working on choreography ideas, the process of exploring movement, the process of improvising movement, and formation. The supporting questions are about the inhibiting factors and supporting factors of choreography.

The second interview was conducted with the choreographer of Turonggo Seto Tunggal Wulung Dance, Jungkung Darmoyo. The questions given are about what the process of composing *gending* is, how the material is poured into *pengrawit*, the process of finding *gending* between the dancer and *pengrawit*, and what form of *gending* was created.

The third interview was conducted with the head of the art ambassador and dancers who were members and alumni of the Boyolali Art and Cultural Mission Ambassadors. The questions given include an overview of the Boyolali Student Art and Cultural Mission Ambassadors, the role of the dancers, and what the dancers felt in the Turonggo Seto Tunggal Wulung Dance Choreography.

The documentation obtained is in the form of a rehearsal video of the Turonggo Seto Tunggal Wulung Dance performance which was uploaded on the Budayaku YouTube channel, documentation in the form of photos of various movements, and documentation in the form of notation of accompaniment and vocals of accompanying dance music.

Data validity techniques were carried out by researchers by comparing several sources of information that can be considered and accounted for (Husnullail et al., 2024).

The Qualitative Methodology book written by (Lexy, 2018, p. 12) states that data analysis comes from Greek. *Ana* means above, *lysis* means breaking or destroying. It means completing data into components to reveal elements and

characteristics. In addition, it is carried out in a structured manner.

The data analysis carried out by researchers in the study of the Turonggo Seto Tunggal Wulung Dance Choreography by Eko Wahyu Prihantoro used descriptive analysis, namely the collection of data in the form of words obtained by the researchers from observations and interviews with choreographers, composers, and dancers (Fadli, 2021).

The data obtained by researchers was then processed and combined with the results of studies and references from previous research that are relevant to the authors' research. Writing was done by paying attention to written sources, books, and the internet. Data presentation was explained in narrative text and supported by research documentation to strengthen research validation. The presentation was done to show all the data obtained in the field regarding the Choreography of Turonggo Seto Tunggal Wulung Dance by Eko Wahyu Prihantoro.

The final process of conclusions was done after the researchers reduced the data and completely described the existing data. The final result of the authors was concluding and describing the Choreography of Turonggo Seto Tunggal Wulung Dance by Eko Wahyu Prihantoro completely, checking and ensuring the data obtained in the observation, interview, and documentation stages in the field.

RESULTS AND DISCUSSION

Turonggo Seto Tunggal Wulung Dance Choreography by Eko Wahyu Prihantoro

The Turonggo Seto Boyolali Dance Choreography became one of the intangible cultural heritages recognized by the Indonesian Government in 2016. The determination was made on January 1, 2016, through the Directorate of Cultural Heritage and Diploma. The source of information is the official website of the Directorate of Cultural Heritage and Diploma. The registration was carried out in 2016 with registration number 20160006271 which originated from

Central Java Province and focused on performing arts.

The Turonggo Seto Dance was first introduced by the Mardi Utomo arts group in Salam Helmet, Selo Sub-district, Boyolali Regency, Central Java. The development of Turonggo Seto art has been around for a long time so in 2005, it received assistance from ISI Surakarta for performances at several national events.

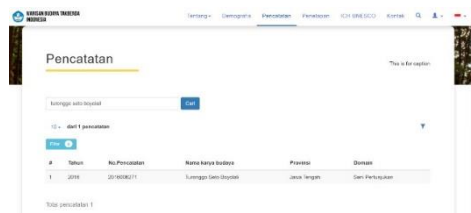


Figure 1. Registration of Intangible Cultural Heritage
(Source: Official Website of the Directorate of Cultural Heritage and Diploma)

In 2017 through the Boyolali Regency Education and Culture Office, Turonggo Seto Dance was introduced to the International Stage through the Boyolali Student Arts and Cultural Mission Ambassador program. As a form of performance readiness, Eko Wahyu Prihantoro was asked to re-choreograph the work for the Boyolali Arts and Cultural Mission Ambassador, namely a dance that originated from the Turonggo Seto folk art and became the Turonggo Seto Tunggul Wulung Dance Choreography created by Eko Wahyu Prihantoro. The name of the work for the Arts Ambassador is slightly different with the addition of the words of *Tunggul Wulung*. Tunggul Wulung is an heirloom flag from the Ngayogyakarta Hadinigrat Sultanate. The Tunggul Wulung flag has been believed since the time of Sri Sultan Hamengkubuwono I to ward off disaster.

The Choreography Process of Turonggo Seto Tunggul Wulung Dance delivered by Eko Wahyu Prihantoro to the researcher experienced a series of long processes. In theory, the choreography of Turonggo Seto Tunggul Wulung Dance by Eko Wahyu Prihantoro already

contains several elements of choreography. The visible choreography elements are dance movements, dancers, and dance accompaniment. The choreography process outside the visible form of choreography also includes the choreographer's thoughts in creating a dance choreography. Eko as a Choreographer has a background. He started with folk dances that grew in Boyolali. Folk dances that already exist in Boyolali were prepared and rearranged to be performed on the international stage.

The Idea of Working on the Turonggo Seto Tunggal Wulung Dance Choreography by Eko Wahyu Prihantoro

The perspective of the spirit of the people on the slopes of the mountains triggered the creation of ideas and concepts for a work that can present the spirit, tenacity, and cooperation existing in the Community on the slopes of Merapi and Merbabu Mounts. The spirit of community life that supports each other and goes hand in hand is a form of representation in the Turonggo Seto Tunggul Wulung Dance Choreography by Eko Wahyu Prihantoro. The choreographer prioritizes the social values of the people on the slopes of Merapi and Merbabu as the idea for the work. It follows the work of folk art that translates the movements of the rhythm and the spiritual cooperation to support each other and not get tired easily to be displayed by Art Ambassadors and becomes a provision for Boyolali students to emulate every social value of the Boyolali Community.

The choreographer said there is a big story behind the Turonggo Seto Tunggul Wulung Dance Choreography by Eko Wahyu Prihantoro. The big story is the struggle of Prince Diponegoro in facing the colonizers to fight for Independence. The story of Prince Diponegoro facing the colonizers is very close to the hearts of the Boyolali community. Prince Diponegoro's fighting spirit is depicted gallantly by riding a white horse. The depiction of the values that occur is expressed through the property of

a white braided horse with other colored motifs around it.

The conclusion of the work idea conveyed by the choreographer is the depiction of the spirit of never giving up on the community, work ethic, and cooperation values collaborated with the fighting spirit of Prince Diponegoro against the colonizers into a unified work idea for the Turonggo Seto Tunggal Wulung Dance Choreography by Eko Wahyu Prihantoro.

Movement Exploration Process

The approach to the community is the main target of the choreographer. However, the more important thing is the observation of the art patterns in the Selo Sub-district, especially towards the Turonggo Seto Mardi Utomo art which is the original Turonggo Seto art of the people in Selo Sub-district, Boyolali Regency.

The choreographer carefully observed the pattern of community life on the slopes of Merapi and Merbabu with the location on the slopes of the land angle of almost 45°. The choreographer imagined how a resident could cross the up and down terrain and even carry a load. This strength was depicted in the strong and smooth footwork that does not tire easily. Strong and tireless footwork was described in the work of Turonggo Seto Tunggal Wulung as a reflection of the Boyolali Community.

According to the choreographer, people who have passed the slope of the land angle will be greeted by other residents. Some are also helped to carry goods home from the land together. The values of togetherness and cooperation are the next reference because in the context of group dance, of course, similar movements are needed, compact movements in their presentation. The values of compactness and helping each other are depicted as a form of the spirit of cooperation of the Boyolali Community in the Turonggo Seto Tunggal Wulung Dance Choreography by Eko Wahyu Prihantoro. The community's work ethic and tenacity in cultivating the land are

depicted in the movement activities of caring for *kuda kepang*.

The choreographer also said that in his choreography, he applied forms in the basic movements or movement vocabulary of Surakarta and Yogyakarta. The typical vocabulary of the Surakarta and Yogyakarta palaces is used as an application of a more structured movement form that does not change its main spirit, namely the Kerakyatan dance (Smith, 1985). The movement process carried out by the dancer will be directed by the choreographer. Each form of Jaran Kepang art has a different form according to the message conveyed.

Compilation of Movement Vocabulary for the Turonggo Seto Tunggal Wulung Dance Choreography by Eko Wahyu Prihantoro

The main movements that are the reference for movements in the Turonggo Seto Tunggal Wulung Dance Choreography by Eko Wahyu Prihantoro have elements of strength. One is the form of leg strength, the movements of the power of waging the head. The development that is so obvious from folk dance, in general, is the shape of the hands and feet that are more visible, meaning that the movements performed are more disciplined. The movements performed in a disciplined manner applied by the choreographer make the movement form more organized.

The choreographer of the Turonggo Seto Tunggal Wulung Dance has a special goal to express the movements of soldiers in a guerrilla war. The movements performed amount to 26 types of movements divided into 4 movement arrangements, namely the beginning of the movement/ *maju beksan*, the contents of the movement/ *beksan*, the Silat movement, and the final movement or *mundur beksan*.

The movement arrangements in the Turonggo Seto Tunggal Wulung Dance Choreography by Eko Wahyu Prihantoro are as follows:

Table 1. Movement vocabulary composition

No.	Variety of Movement
1.	<i>Telik Sendi</i>
2.	<i>Ngombor</i>
3.	<i>Jaran Geter</i>
4.	<i>Tranjat Kelit</i>
5.	<i>Songgrok</i>
6.	<i>Nggebruk Mumbul</i>
7.	<i>Nyongklang</i>
8.	<i>Sembahan</i>
9.	<i>Ulat-ulat Lamba</i>
10.	<i>Ngebruk Mumbul</i>
11.	<i>Sirik Dhukir</i>
12.	<i>Nirunthul</i>
13.	<i>Onclang</i>
14.	<i>Angon Jaran</i>
15.	<i>Laku Telu</i>
16.	<i>Lincek-lincek</i>
17.	<i>Jurus</i>
18.	<i>Laku Telu</i>
19.	<i>Numpak Mubeng</i>
20.	<i>Sorogan</i>
21.	<i>Pandir Nujah</i>
22.	<i>Bedhal</i>
23.	<i>Jaran Nglumba</i>
24.	<i>Sodoran</i>
25.	<i>Mbedal Los</i>

Source: Interview with Eko Wahyu Prihantoro

The movement vocabulary presented in the Turonggo Seto Tunggul Wulung Dance Choreography by Eko Wahyu Prihantoro uses Javanese which is full of meaning. The choreographer's decision to use Javanese is because each type of movement presented uses the movement variety commonly used by horses or horse habits. Horse habits are quite well-known to the public.

The compilation of the movement vocabulary of the Turonggo Seto Tunggul Wulung Dance Choreography certainly has the intention and purpose of the choreographer. Description of the movement form, the description and pose of the dance movement vocabulary in the Turonggo Seto Tunggul Wulung Dance Choreography by Eko Wahyu Prihantoro are described in the description given by the choreographer and shown by the researchers along with photos.

The variety of movements that are the identity of the spirit of the community and soldiers in several movements are characteristic of the Turonggo Seto Tunggul Wulung Dance movements.



Figure 2. Photo of *Telik Sendi* Movement
(Source: Danang S.)

The *telik sendi* movement is done with the head and body position sneaking as if hiding behind the horse with the hands holding the horse and the *tanjak* position. The dancers move agilely but still carefully. *Telik sendi* is a movement to sneak behind the horse. The *telik sendi* movement is closely related to intelligence soldiers observing the surrounding conditions. The *telik sendi* movement is the first movement because the *telik sendi* movement is the identity of a horse soldier. The movement is done secretly. It is disguised as a horse herder, Prince Diponegoro's troops who tried to break through the defense of the colonial soldiers.

The sneaking movement is also interpreted as a movement to bathe a horse and a movement when a horse herder is taking care of his horse. The *telik sendi* movement is accompanied by steps increasingly entering the opponent's area. The intention is one way to break through the opponent's area secretly. The *telik sendi* movement is done in 2x8 counts or 16 counts. The movement is done without following the beat of the music because music is used to regulate the atmosphere in the dance.

The *telik sendi* movement is similar to the movements performed by a horse-riding soldier which is the main idea in the choreography of the Turonggo Seto

Tunggul Wulung Dance.



Figure 3. Performance (Source: Bayu, Boyolali Regency Communication and Informatics Service)

The Turonggo Seto Tunggul Wulung Dance choreography is displayed at one of the World Music Museums, the *Hause der Music* in Vienna, Austria. The choreography results are combined with red costumes, horses, and their accessories which become a single dance presentation enjoyed by the public at the World Music Museum. Lifting folklore and becoming a 6-minute presentation form becomes an attraction for stage performances.

Literary Theme

The choreography of the Turonggo Seto Tunggul Wulung Dance by Eko Wahyu Prihantoro, seen from the idea of the work and the form of the work presented, is a dance that departs from a literary theme or a dance work whose creation and composition use elements of historical stories. The literary theme or composition greatly influences the pattern of the work because most of the meaning in every literary movement certainly has a message that the choreographer wants to convey (Interview with Eko Wahyu Prihantoro, 2023).

The choreography of the Turonggo Seto Tunggul Wulung Dance by Eko Wahyu Prihantoro is an adaptation of the story of Prince Diponegoro's struggle against the colonialists and can be concluded as a dance with a literary theme or composition. Literary composition is characterized by a series of stories easily conveyed by the choreographer.

A series of stories is also presented in every movement type demonstrated in the dance. The variety of stories that can be taken are the habits of a horse rider, the process of soldier training, and the fierce and brave horse soldiers. The depiction done by the choreographer certainly makes the presentation of the Turonggo Seto Tunggul Wulung dance work look more aggressive and enthusiastic. The utilization and movement patterns of the properties used or worn such as wigs, horses, and spears are presented as much as possible, the use of properties that are required to be alive provides a balanced strength with the movements made by the dancers.

The use of literary themes is strengthened by the plot of the work starting from the alert attitude and series of active movements of horse soldiers to the ending of the work that is always enthusiastic to compete on the battlefield. The plot of the work that predominantly uses leg strength and burning enthusiasm is expected to be able to convey a message of enthusiasm and never give up. The spirit that is always exemplified by the struggle of Prince Diponegoro and his troops in facing the invaders must be imitated and emulated by the younger generation following the era of modernization.

Accompaniment Choreography of Turonggo Seto Tunggul Wulung Dance by Eko Wahyu Prhantoro Turonggo

Seto Tunggul Wulung Dance has a different accompaniment from other dances. The use of different accompaniments is intended to be a distinctive feature for the accompaniment of the Boyolali Student Arts and Cultural Mission Ambassador dance, especially the Turonggo Seto Tunggul Wulung Dance Choreography by Eko Wahyu Prihantoro. Each dance accompaniment will be adjusted to the type of dance work used.

The use of work in the Turonggo Seto Tunggul Wulung Dance work is based on the type of dance, namely traditional folk dance. The accompaniment and things can support

the Turonggo Seto Tunggul Wulung work to become a unified work that is the same and balanced. The creator of the Turonggo Seto Tunggul Wulung Dance accompaniment is Jungkung Darmoyo. Jungkung Darmoyo is a puppeteer whose work is quite well-known in the arts field in Boyolali.

The work process that occurred had been planned and discussed together with the coaching team and creators. The discussion regarding the Turonggo Seto Tunggul Wijoyo Dance Choreography was carried out before the selection process for the Boyolali Student Arts and Cultural Mission Ambassador. The meeting presented the trainers and coaches of the Arts Ambassador. The meeting discussed the direction and input of the work to be created.

The results of the meeting discussing the work were processed by each trainer and will be combined and united into a complete job. The ongoing process will be centered on the dance form that has been composed which will later be combined into a *gending* work.

The method used by Jungkung Darmoyo in creating music for the Turonggo Seto Tunggul Wulung Dance Choreography is by knowing the storyline, movement count, and also the interpretation of the feeling that will be built. The processing of these important points with interaction, talking to each other, and providing input.

Based on the variety of Javanese *gending*, the composer wrote the notation that builds the movement in the Turonggo Seto Tunggul Wulung Dance Choreography by Eko Wahyu Prihantoro. The arrangement of the *gending* was carried out for 3 months after the pre-work discussion and it was created by observing the development of the dance movements delivered by the choreographer.

The accompaniment notation of the Turonggo Seto Tunggul Wulung choreography was created by Ki Jungkung Darmoyo in the form of new accompanying music and specially made for the Turonggo Seto Tunggul Wulung Dance Choreography by Eko Wahyu

Prihantoro in 2017.

The Cakepan Lyrics Accompanying the Choreography of the Turonggo Seto Tunggul Wulung Dance by Eko Wahyu Prihantoro Created by Jungkung Darmoyo
*Prasetyane bandara Raden Mas Antawirya
Putung Binalangna Remuk Sinawurna
Kinarya Rabuking Nagari*

Male Vocal

*Gelare lembu pinepet
Gender aji panji wulung
Kukuk beluk nyasmitani
Hanyender kalaning ratri*

Lancaran Mars Diponegoro Pl. Nem by Ki Jungkung Darmoyo

*Pangeran Diponegoro kang tekad suci hambelani
Marang rakyat kang anandhang kasrakat
Awit saking kendih penjajah
Digegabah lan digegasah
Tinekak sandhang pangane
Datan miris maras nasyan weruh muncrating marus
Tanggon Pangeran Diponegoro
Cancut tali wanda lumawan si angkara murka
Kakurbanke jiwa raga*

The Cakepan Lyrics Meaning of Turonggo Seto Tunggul Wulung Choreography

A vow that is a manifestation of the love of Bandara Raden Mas Antawirya always remembered when a broken effort will become a weapon to be thrown, and when it is shattered into pieces. It becomes a weapon to sow. All of these efforts will become fertile fertilizer for the State. Guerrilla warfare is carried out as if under the leaves of a *Lumbu* tree. Using a blackish-blue pennant flag and an owl that gives instructions to pounce and tear apart its prey at night

The Meaning of Mars Lancaran Diponegoro Pl. Nem

Prince Diponegoro had a holy determination to defend the people who were in need because they were subject to the colonizers. The people were made into a riot and all their possessions were taken away. They were suppressed by all the

necessities of life (clothes and food). They weren't afraid even to see blood flowing. All of these things made Prince Diponegoro ready to fight the evil (colonizers) even if he had to sacrifice his body and soul.

The message conveyed in the Turonggo Seto Dance poem is the depiction of Prince Diponegoro's spirit to face the resistance of the colonizers. Even though he received threats and witnessed bloodshed, the spirit of Prince Diponegoro and his troops never died. The spirit of guerrilla warfare or attacking secretly became an icon referring to the spirit of Prince Diponegoro's resistance. Many things can be emulated in the spirit of Prince Diponegoro's struggle, as well as the poem in the Turonggo Seto Tunggul Wulung Dance Choreography by Eko Wahyu Prihantoro.

Supporting factors

A choreography has several points that make the process easier or more difficult. Factors can come from various angles. One of the factors that supports a choreography is the choreographer's ability to allocate his abilities in a choreographic work (Sedyawati et al., 1986)

Time Management Factor

The choreographer said that under the Education and Culture Office, the process that took almost 4 months started with discussing the work with all supporting aspects of the work. All the needs and time prepared by the Education and Culture Office were worked and prepared seriously. Therefore, the ongoing process can also run well according to the schedule set in the coordination meeting carried out in the planning.

Choreographer's Ability

The choreographer's ability is essential in a work (Pamungkas, n.d.). The choreography of the Turonggo Seto Tunggul Wulung Dance by Eko Wahyu Prihantoro has a long process and contains several concepts applied by the choreographer. The exploration process

carried out by the choreographer really looks at the conditions in the field. The choreographer has a concept or benchmark that is used as a guide in the process of exploring the movements of the Turonggo Seto Tunggul Wulung Dance. The idea conveyed by the choreographer is called *ngatelu*.

Nggatekke

Nggateke means paying attention to the field condition. Choreographers certainly pay attention to every form of community activity or activity that they want to describe and record. The concept of *nggatekke* is often applied in every process they face. The purpose of the *nggatekke* concept is to dig up as much information as possible about the work that will be processed or shown.

Ngematke

Ngematke means paying attention. It means that the thing being paid attention to can be understood more deeply. Comprehending is very important to absorb events in depth. Everything that is paid attention to in-depth will also get deep points. A choreographer must understand it well. If someone asks for accountability, the choreographer is ready to answer and be responsible for what he has made.

Nglakoni

Ngalokoni means running or going through. In exploring movement, the choreographer can pay attention and understand what he will do. The choreographer's understanding will be completed with the concept of *nglakoni* or applied in the field according to what is seen and experienced in society. Its application certainly pays attention to the conditions in the field.

Choreographers also have concepts that are used in the process of pouring out a work. The choreography process of the Turonggo Seto Tunggul Wulung Dance by Eko Wahyu Prihantoro has many challenges in the field so the choreographer, Eko, has a concept used to answer the challenges in the field.

Beware

In the previous process, the choreographer must understand what will be created, but a choreographer must be vigilant, meaning not to slack off or let go. It is in the realm of concepts and ideas that have been planned. Be vigilant, a choreographer must be careful and pay attention to the details of observing and pouring movement into the dancer's body.

Anteng Kitiran

Anteng kitiran called by choreographer Mr. Eko Wahyu Prihantoro is a sedimentation process. *Anteng pikiran* means to be calm in physical form. The body is quiet but the mind is not peaceful. He said the *anteng kirian* process drains the ability to think because the mind continues to think hard to adjust and plan what will be done. The sedimentation or *anteng pikiran* is very important to synchronize the power of the mind and the thinking process so that it is more organized in arranging and planning a desire that will be carried out.

Sociable

Sociable conveyed by the choreographer, Mr. Eko Wahyu Prihantoro, is close. It means being close to the community being observed and the dancers. Eko Wahyu's sociable process is until he is truly close with the residents in Samiran, Selo, Boyolali. This familiarity happened so quickly in the artistic process. Mr. Eko Wahyu knew the residents and several studio groups that were the objects of observation of the movements and identity of the Turonggo Seto Dance very well. The familiarity occurred until it established a very close family-like sibling. It also happened with the dancers.

In pouring and delivering materials, Eko Wahyu has a treatment to bind emotions with the dancers through hard training or in a very subtle way. Emotional binding is done to build an emotional relationship with the dancers who will receive the Turonggo Seto Tunggul Wulung material.

Ilingan

Ilingan is giving various things, such as material, movement, or other things. The *ilingan* process adopts the language of flowing water. *Ilingan* is different from *ngesok*. *Ilingan* or *ngesok* is a language used for the flow of water in a container.

Ngesok means pouring water roughly, while *ilingan* is pouring material gradually until the recipient of the material understands the material being delivered. The concept of *ngesok* is crucial because the recipient of the material will memorize and receive the material deeply when the delivery is done slowly and followed until it is truly mastered. The *ilingan* process certainly applies the process of observation and understanding of the object being passed. It means observing the emotions of the recipient of the material and things related to the psychology of the recipient of the material.

Sembada

Sembada is being responsible for the power and efforts that have been made. *Sembada* in the context of the creation of Turonggo Seto Tunggul Wulung is about the work that is done. When a choreographer must be responsible for the work being done and encounters obstacles beyond the responsibility of the Boyolali Regency Education and Culture Office. The choreographer must be ready to create artwork with full responsibility in the forms of material, message, authenticity of the work, and others related to artwork creation.

Inhibiting Factors

Participants or dancers are essential elements because they are the ones who will convey a Choreographic work in front of the public (Lestari, 2015). Participants in the Turonggo Seto Tunggul Wulung Dance Choreography by Eko Wahyu Prihantoro are 10th-grade high school students who have different artistic backgrounds. According to the choreographer, not all of them have the same artistic background, especially dance.

The choreographer understands with full responsibility that everything assigned to him must be completed well. The choreographer has an understanding and concept worked on to handle the problems. As explained, choreographers have an idea of providing or pouring out material (Lestari et al., 2019).

CONCLUSION

The Turonggo Seto Tunggul Wulung choreography by Eko Wahyu Prihantoro is one form of dance that has undergone a long process in its preparation. The choreography process started from finding ideas, exploring movements, and pouring out movements carried out by the choreographer to the maximum. The process gone through by the choreographer not only produced the results of choreography but also contained very deep messages both in the process of creating a work and in everyday life.

The choreography created becomes a difference in the pattern of artistic work that has a background in folk art. The choreography of the Turonggo Seto Tunggul Wulung Dance is a differentiator, especially in the Boyolali Regency area. The quite far-apart differences did not make big changes. The choreographer certainly maintains the existing patterns in the art he creates. The elements in the Turonggo Seto Tunggul Wulung Dance Choreography are verbal elements in the form of song lyrics, ada-ada. Nonverbal elements are in the form of theme, movements, expressions, atmosphere, makeup, and dance accompaniment.

The long choreography process certainly caused many things to happen. The way of responding conveyed by the choreographer becomes a reference for enthusiasm that is worth remembering and a benchmark for other choreographers in their work. The guides on working are also one of the things that is incredibly important in creating a dance work.

One of the things that supports the choreography of the Turonggo Seto Tunggul Wulung Dance by Eko Wahyu Prihantoro is the ability of the choreographer and composer to create a

work. The ability possessed is one of the factors that can build ideas, work, and maximum results.

The next factor is the full support of the Boyolali Regency government in maximizing all needs in the choreography process that occurs in the field. The inhibiting factor in the choreography of the Turonggo Seto Tunggul Wulung Dance is the diverse abilities of the Boyolali Student Art and Cultural Mission Ambassador participants. The background of the students, who are all not dancers, is one of the inhibiting factors and a challenge for the choreographer in creating the work.

REFERENCES

- Fadli, M. R. (2021). Memahami desain metode penelitian kualitatif. *Humanika*, 21(1), 33–54. <https://doi.org/10.21831/hum.v21i1.38075>
- Hadi, Y. S. (2018). *Revitalisasi Tari Tradisional* (1st ed.). Cipta Media.
- Hasanah, H. (2017). Teknik-Teknik Observasi. *At-Taqaddum*, 8(1), 21–46. <https://doi.org/https://doi.org/10.21580/at.v8i1.1163>
- Husnullail, M., Risnita, Jailani, M. S., & Asbui. (2024). Teknik Pemeriksaan Keabsahan Data Dalam Riset Ilmiah. *Journal Genta Mulia*, 15(0), 1–23.
- Kiswanto, K. (2017). Transformasi Bentuk- Representasi dan Performativitas Gender dalam Seni Tradisi Topeng Ireng. *Kajian Seni*, 136–147. <https://doi.org/https://doi.org/10.22146/jksks.22706>
- Lestari, W. (2015). Internalisasi Pengajaran Seni Tari Pada Sekolah Lanjutan Tingkat Pertama. *Imaji*, 7(2), 1–7. <https://doi.org/https://doi.org/10.21831/imaji.v7i2.6637>
- Lestari, W., Selvia, F., & Layliyyah, R. (2019). Pendekatan Open-ended Terhadap Kemampuan Metakognitif Siswa. *At-Ta'lim: Jurnal Pendidikan*, 5(2), 184–197. <https://doi.org/https://doi.org/10.36835/attalim.v5i2.263>

- Lexy, J. M. (2018). *Metodologi penelitian kualitatif*. Remaja Rosdakarya (revisi).
- Pamungkas, J. (n.d.). *Estetika koreografi sebagai penunjang kreativitas seni anak usia dini*. 596–600.
- Prihantoro, E. W. (2017). *Penciptaan Tari Turonggo Seto Tunggul Wulung untuk Duta Seni dan Misi Kebudayaan Pelajar Kabupaten Boyolali Tahun 2017*. 87–98.
- Sedyawati, D. E., Parani, D. Y., Murgiyanto, S. M., Soedarsono, D., Rohkyatmo, D. H. A., Ben Suharto, S. S., & Sukidjo, B. (1986). *Pengetahuan Elementer Tari Dan Beberapa Masalah Tari*. Direktorat Kesenian Proyek Pengembangan Kesenian Jakarta Departemen Pendidikan dan Kebudayaan.
- Smith, J. (1985). *Komposisi Tari Sebuah Petunjuk Praktis Bagi Guru* (Perdana). Ikalasti.
- Sumandiyo, H. (2012). Koreografi Bentuk Teknik Isi. In *Multi Grafindo* (1st ed.).
- Wawancara Eko Wahyu Prihantoro (2023).