



The Choreography of Gandha Blora Dance at Sanggar Gendrug Pudukpayung Village

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Abstract

The Gandha Blora Dance is a new traditional folk dance or a creative work choreographed by Zuliana Iswandianti in 2016, inspired by the developed Barongan Dance, which is a specialty of Blora. The Gandha Blora Dance is performed by four Barongan dancers and six Jathil dancers. This research aims to describe and define the choreography form of the Gandha Blora Dance created by Zuliana Iswandianti. The research uses a qualitative method with a choreographic approach, and the data is analyzed descriptively through image documentation, tables, and interpretation. The results show that the choreography form of the Gandha Blora Dance at the Gendhug Studio encompasses the structure of choreography within the supporting elements of the dance. The supporting elements of the Gandha Blora Dance, which contribute to the creation of its choreography, include the theme, performers, movements, makeup, costumes, props, and floor patterns, all creatively based on the Barongan Blora Dance and Jathilan Ponorogo Dance. This study demonstrates that the choreography of the Gandha Blora Dance undergoes significant modifications across all the supporting components. The approach delivered by the choreographer serves as an inspiration that should be remembered and sets a benchmark for other choreographers in their creative work.

INTRODUCTION

Gandha Blora Dance is a development of Barongan art that lives and develops in the Blora area. Gandha Blora Dance in the idea created comes from Barongan art. Choreographers develop creative ideas to package movements, accompaniment, makeup, and fashion to be more attractive, innovative and attractive so that the audience is more interested. Sanggar Gendhug, one of the dance studios in Pudukpayung, Semarang, seeks to develop the creative process of Barongan Blora dance movements which is packaged into the Gandha Blora Dance. The creative process in the creation of dance works involves stages of exploration, improvisation, and movement formation so as to produce a form of performance that has a certain character and identity (Hawkins, 1988).

The Gandha Blora dance is a couple dance inspired by the Barongan Blora dance in the form of a Lion believed to have the power to protect like the spirit of a totem animal in prehistoric times. Sanggar Gendhug as one of the dance studios in Pudukpayung Village, Banyumanik District which has created and developed with the choreographer's creative process into a more interesting and attractive Gandha Blora Dance, such as the depiction of the fierce and brave Lion animal. The Gandha Blora dance is presented by Jathil and Barongan Lion dancers, they are continuous and interact with each other, telling about the Lion Barongan which is inherent in the Blora community as a symbol of protection.

The role of Zuliana Iswandianti as a creator or choreographer who carries out the creative process in arranging movements and good forms of presentation. The work of the Barongan Dance is very interesting to study or research about the Choreography Form of the Gandha Blora Dance at the Gendhung Studio. The research process on the Gandha Blora Dance is more directed and in accordance with expectations, the researcher focuses the research on "The Choreography Form of the Gandha Blora Dance at the Gendhug Studio,

Pudukpayung Village, Banyumanik District, Semarang City".

RESEARCH METHOD

This research uses qualitative research methods. Qualitative methods are used to obtain data that are natural according to the reality in the field. Qualitative research is a research method used to research the condition of natural objects, with the researcher as a key instrument and the results of the research emphasize more on meaning (Sugiyono, 2019). Qualitative research involves a naturalistic interpretation approach to the world. Qualitative researchers study objects in the natural environment, trying to understand or interpret phenomena from the perspective of meaning given by society (Nuriawati, 2021).

The approach used in completing research on the choreographic form of the Gandha Blora Dance is the choreography approach. The choreography approach involves understanding and analyzing dance by analyzing concepts such as form, content, and technique from a choreographic perspective (Hadi, 2012). Form, content, and technique are closely related to wiraga and wirama which are related to the technique of setting short lengths in movement phrases, as well as wirasa which includes the sense of movement, carriness, and meaning of the dance presented (Atikoh & Cahyono, 2018).

The data used in the Gandha Blora Dance research is qualitative data, the types of data used in the Blora Gandha Dance research are primary data and secondary data (Hardani et al., 2020). The data collected include observations, which include detailed explanations of the context, complete notes from the interview results, as well as the results of document analysis and notes compiled by the researcher in the form of descriptions. Primary data was obtained directly from the object studied, namely the creative process of creating the Blora Gandha Dance and the supporting elements of the choreography form of the Blora Gandha Dance consisting of themes, performers,

movements, makeup, fashion, property, and floor patterns. Secondary data is used for additional information data to complement the primary data collected by the researcher through documentation or archive data from the Gendhug Dance Studio, images from the Gendhung Dance Studio, and other complementary data related to the research of the Gandha Blora Dance such as journals that discuss the Blora Barongan and video recordings of the Blora Gandha Dance.

To answer all existing questions, the research of the Gandha Blora Dance uses data collection techniques such as observation, interviews, and documentation. The involvement of the researcher as a participant researcher simplifies the data collection process. Researchers who go directly to the field have prepared all their needs carefully to ensure that the information obtained is not wasted. The data collected in the field, both from the source person and the informant of the studio member, provides important information about the topic being researched. The direct involvement of researchers in the process of collecting data in the field is an important part of art research, researchers can obtain data through observation, interaction with sources, and understanding the condition of the research object directly (Slamet, 2017).

The researcher collects data that at the same time tests the credibility of the data, namely checking the credibility of the data with various data collection techniques and various data sources (Primantoro & Muhsin, 2015). The data validity technique used in the Gandha Blora Dance research is by using triangulation. Triangulation is a data collection technique by combining various data collection techniques and existing data sources. The triangulation technique includes 3 important elements in supporting the validity of the necessary data, namely sources, methods, and theories.

The data analysis technique in the Gandha Blora Dance research is that the data is processed descriptively based on

the interactive data analysis method model developed by Miles and Huberman, which is an analysis process consisting of three streams of activities that occur simultaneously, namely data reduction, data presentation, and conclusion drawing or verification. The data obtained is then processed through the stages of data reduction, data presentation, and conclusion drawing or verification during the research. The data analysis process can make the data completely disaggregated regularly according to the research objectives (Maghipirah, 2016).

RESULT AND DISCUSSION

The name Gandha Blora Dance means that it smells the typical smell of art in the Blora area, the name of the region in Central Java. The Gandha Blora Dance is a dance developed and inspired by the typical Barongan of the Blora area developed by choreographers according to creative ideas. The Gandha Blora Dance tells the story of a Gembong Amijoyo, a mighty forest king lion and as a typical symbol of the people of Blora City, has a firm attitude, behaves to the truth, is strong, and vibrant. The Gandha Blora Dance was created in 2016, by a choreographer named Zuliana Iswandianti as the manager and founder of Sanggar Gendhug. The beginning of the creation of the Gandha Blora Dance was from a performance course at the State University of Semarang by a Dance Arts student in 2014 in semester 6. The Gandha Blora Dance has artistic and cultural values that are specifically related to the Blora area. The choreographer developed creative ideas to package movements, accompaniment, and makeup to be more attractive, innovative and attractive so that the audience is more interested, as conveyed by the choreographer as follows.

"The beginning of creating the Barongan Blora Dance was from a dance performance course, where the lecturer gave a challenge to his students to create a barongan-themed dance. At that time no student dared to accept the challenge, finally I dared

to accept the challenge without any debriefing about the Barongan Blora Dance. Finally, before the process of creating the dance, I read a journal, saw the performance and interviewed an artist from Blora about the history of the figure of Barongan Blora and the characteristics of Barongan Blora. In the Gandha Blora dance, all movements are created spontaneously according to the character of the valiant and brave Lion without eliminating the typical Barongan Blora movements in the head shake and hand movements"

The Gandha Blora Dance not only highlights a variety of movements but also a medium of conveying the identity of the Barongan Singa figure who has a brave, strong, and dashing attitude. The Gandha Blora Dance movement has been created by the creator by combining traditional movements and contemporary movements. Likewise, the accompaniment of the Gandha Blora Dance uses Javanese gamelan such as kendang, gedhuk, bonang, saron, demung and kempul and also adds modern musical instruments namely ketipung, trumpet, bass, drum and keyboard as well as Javanese gending. Regarding makeup and clothing, the Gandha Blora Dance still refers to the art of Reog Ponorogo and Blora, but it is more simplified according to the characters played in the Gandha Blora Dance and according to the creative ideas of the choreographer of the Gandha Blora Dance.

Choreography Form of Gandha Blora

The form of dance choreography is the ability of an artist to create a new dance movement idea, by collaborating with existing dance movements and developing dance movements according to the imagination and ideas made, so as to be able to create a new dance work that is interesting and imaginative. The form of Gandha Blora Dance Choreography, Choreographer Zuliana Iswandianti is as follows:

Theme

The Gandha Blora Dance which has a heroic theme as the basis and concept for making the Blora Gandha Dance. The form of theme choreography in the Blora Gandha Dance lies in the concept created by a choreographer inspired by Barongan Blora then created according to creative ideas where the story of the Blora Gandha Dance is taken from the essence of the story of Gembong Amijoyo, a giant figure who protects the forest in the Blora area and protects the people of Blora from the plague that attacks the Blora area, commonly called repulsion.

Perpetrators

The choreographer of the Gandha Blora Dance explained that the dancers chosen to perform the Gandha Blora dance are dancers who have a firm and agile character and a dashing body shape so that they can bring a strong character to the character of the Barongan Gandha Blora Dance, while for the Jathil dancers it is performed by women with flexible and agile body movements. For the gender, the Gandha Blora dancers can be performed by both men and women according to the criteria that have been explained by the choreographer. The following is an example of a picture of a Barongan dancer by posing with a variety of claw movements and a Jathil dancer by posing using ebek in the Gandha Blora Dance



Figure 1. Forms of Barongan and Jathil Dancers (Source: Indah, 2024)

Variety of Motion

The movements in the Gandha Blora Dance consist of several movement motifs in which there are elements of space, time, and energy. The Gandha Blora Dance is arranged according to the movement motif by referring to the movements of the carats, ngedrap, lampah gagahan, Singo gaga, tiger ngedhan, hands that are flanked to the right and left in the Barongan movement, head movements following the folding of the hands, the movement of the horses, the movement of the body twisting to the right to the left, and the movement of the feet that are dashing in turn. In each part of the dance groove there are several kinds of movements that are assembled into one interesting dance. The arrangement of movement motifs into a unit forms a choreographic structure that has a relationship between movements and builds the integrity of a dance work (Murgiyanto, 1983). Each part has an intention that describes the content of the dance, namely the figure of the totem animal, the courage, fierceness, and valor of the figure of Gembong Amijoyo as a symbol of protection for the people of Blora. The variety of movements used in the Blora Gandha Dance are as follows

Variety of Gandha Blora Dance Moves

Dancers	Variety of Motions
Barongan	1. Lampah Gagahan
Dancers	2. Cakaran
	3. Sembahan
	4. Ngedrap
	5. Laku Telu
	6. Loncat Ongklang
	7. Gagahan Singo
	8. Jogetan
	9. Duduk Jengkeng
	10. Polah Laku
	11. Macan Ngedhan
	12. Dhagelan
	13. Jalan Lenggang
	14. Trecet
	15. Lawung
	16. Perangan
	17. Keplok Dare

Jathilan	1. Edreg
Dancer	2. Nyongklang
	3. Trecet
	4. Edreg
	5. Kuda-kuda
	6. Sembahan
	7. Kuda-kuda
	8. Jalan Lenggang
	9. Edreg Jogetan
	10. Pecutan
	11. Slompretan
	12. Nyongklang
	13. Jalan Drap
	14. Perangan
	15. Keplok Dare

Dance Accompaniment

The accompaniment in the Gandha Blora Dance is an external accompaniment or external accompaniment, meaning that the dance accompaniment is played by people who are not the dancers. The function of the dance accompaniment in the Gandha Blora Dance is as a dance accompaniment. Music and dance are a couple that cannot be separated from each other (Jazuli, 2021).

The musical instruments used are Javanese gamelan consisting of kendang, bonang, successor bonang, bonang barung, demung, saron, peking, kenong, kethuk, slenthem, gong, kempul and also modern instruments are added, namely ketipung, trumpet, bass, drums and keyboards. The Gandha Blora Dance accompaniment used is original music that has been packaged in the form of recordings. The accompaniment of the Gandha Blora Dance was created by a composer named Agung Pengrawit native from Wonosobo. The role of music in the Gandha Blora Dance is very important to strengthen the atmosphere of the dance and achieve the desired dramatic impression during the performance of the Gandha Blora Dance.

Makeup

The makeup used in the Gandha Blora Dance is corrective makeup for Jathil dancers and Lion character makeup for Barongan dancers. Makeup on Barongan dancers uses Lion character

makeup according to the dancer in the story script of the Gandha Blora Dance. The makeup of the Lion character is modified by the choreographer according to creative ideas and following the times, here is an example
makeup photo of the Lion character on the Barongan dancer Gandha Blora.



Figure 2. Barongan Dancer Makeup
(Source: Indah Dwi, 2024)

Facial makeup on the Gandha Blora Dance dancers serves to change the personal character into the character of the character being performed. The tool used to make up the face of the Lion character in the Barongan dancer is to use a flat brush and a small pointed brush to draw fangs on the lower end of the lips, then block or color using a white color. The fangs drawn on the mouth depict the figure of a Lion who is scary, dashing, and brave.

Jathilan dancer makeup is using corrective makeup or beautiful makeup according to the elegant and flexible character of Jathil. The lipstick used is dark red to look more firm in accordance with the character of a brave warrior but still looks elegant which is rubbed on the lips with a brush evenly. In the eye area, brown eyeshadow is used which is not so bright because the brown color depicts a strong and reliable figure according to the character of the Jathil dancer. The use of eyeliner and eyelashes on the eyes is to emphasize the shape of the eyes and add a beautiful and elegant impression as in the following image.



Figure 3. Jathil Dancer
Makeup (Source: Indah Dwi,
2024)

The hair makeup used in the Gandha Blora Dance is to use a wig on the Barongan dancer which is in the shape of a dreadlock like a lion's hair, for the Jathil dancer's hair is braided into three parts then smeared with red glitter which has a symbol of courage in the soldier war on the dancer's hair using a brush or makeup brush. The use of wigs looks more elegant, neater and looks more dashing according to the character of the Lion Barongan, while the red glitter on the Jathil dancer is able to show assertiveness and courage but still looks beautiful and elegant.

Fashion Styling

The clothes in the Gandha Blora Dance are inspired by the Barongan Blora dance and the costumes of the Jathil dancers are inspired by Jathilan Ponorogo which is then modified again by Choreographer Zuliana Iswandianti in accordance with the creative ideas and according to the character of the Gandha Blora Dance. As in the works of the Gandha Blora Dance, it is inseparable and refers to the traditional movements that exist in the Barongan Blora Dance and Jathilan Ponorogo.

The costumes or clothes worn by the Barongan dancers of the Gandha Blora Dance are in the form of red wrinkled pants, red velvet shirts, headbands, ranks, tiger stages, tiger motifs, belts, puffers, wiru cloths, wristbands, arm ties, and ankles. The hairstyle used is a black dreadlocked curly wig like Lion hair that

expands and looks fierce and savage. The costumes used by Barongan dancers are inspired by the costumes of Ganongan dancers which have been modified by using a sleeveless red shirt that covers the chest to the navel.

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Figure 2. Barongan and Jathilan Dancer Costumes (Source: Indah Dwi, 2024)

Properties

The property used for Barongan dancers is a mask on the mouth which is often called the Cangkeman Mask because it is located only in the mouth so it is given the term cangkeman in Javanese. The beginning of the creation of the Blora Gandha Dance property in 2016 the mask used was to use a Barongan mask which is almost the same as the Barongan mask in the Blora area which is in the shape of a Lion character and has a large shape, but now it has been developed and modified again by the Choreographer to be more practical, namely the mask on the mouth only to symbolize the character of the Lion Barongan.

The property used in Jathil dancers is Jaranan Jathilan or often called *Squirt* and use the *Sprint* namely as a supporting weapon for war. The Jaranan Jathil property used depicts the figure of a soldier who is firm, agile, and flexible according to the character of the character played. Jaranan Jathil or *Squirt* to support the costumes and characters of war soldiers, so that during the performance of the Gandha Blora Dance it is able to attract the attention of the audience and emphasize the character played by the dancers of the Jathil Gandha Blora Dance. The following are the properties used in the Gandha Blora Dance as follows.



Figure 5. Gandha Blora Dance Property (Source: Indah Dwi, 2024)

Floor Pattern

The floor patterns used in the Gandha Blora Dance include triangles, diagonals, zigzags, circles, trapezoids, curves, verticals, and horizontal. There is no meaning in each floor pattern used in the Gandha Blora Dance, the floor pattern is only used to add an element of beauty and adjust the stage used during the performance to look neat. The floor pattern of the Gandha Blora Dance is made only to add an aesthetic impression and is neatly arranged when performing on stage or in front of the audience, but it does not have any special meaning. The Gandha Blora Dance has a total of 10 dancers consisting of 4 Barongan Dance dancers and 6 Jathil Dance dancers who are danced by women and men.

CONCLUSION

Based on the results of research and discussion on the Choreography Form of the Blora Gandha Dance at the Gendhug Studio, Pudakpayung Village, Banyumanik District, Semarang City, the conclusion can be drawn as follows, the Gandha Blora Dance is a new folk traditional dance created by Zuliana Iswandianti in 2016 which is inspired by the typical Blora Barongan Dance that has been developed. The form of Gandha Blora Dance Choreography is the preparation and selection of movements by choreographer Zuliana Iswandianti into a series that produces one form of dance, namely the Gandha Blora Dance. The form of choreography of the Gandha Blora Dance is based on the supporting elements of the dance, namely the theme, performers, movements, dance accompaniment, makeup, fashion, property, and floor patterns. The theme of the Blora Gandha Dance is heroism that comes from the typical Blora Barongan Dance. The players who dance the Blora Gandha Dance are women who have flexible and agile characters to perform the character of the Jathilan Dance, while the Barongan dancers have a firm, brave, and dashing character. The movements used are based on the Barongan Blora and Jathil Ponorogo dance styles. The accompaniment of the Blora Gandha Dance uses Javanese gamelan with a slendro barrel and added modern musical instruments that function as dance accompaniments. The costumes and makeup used depict the figures of Lions and Warriors who are firm, agile and fierce, but still elegant for Jathil dancers. The props used are the mouth masks of Lions, Sprints, and Jathil Jaranan. Floor patterns were added to provide aesthetic value and neatness during the performance of the Gandha Blora Dance.

The form of choreography in the Gandha Blora Dance experiences many things that happen when modifying all the components of the supporting elements of the dance. The way of responding delivered by the choreographer becomes a reference for the spirit that should be

remembered and becomes a benchmark for other choreographers in their work. A handle in creating is also one of the extraordinarily important things in the creation of a dance work. The thing that supports the choreography form of the Gandha Blora Dance is the ability of the choreographer and composer to create a work. The ability to have is one of the factors that can create ideas, work and maximum results.

Suggestions in the form of notes on the elements of the choreography form of the Gandha Blora Dance are that in the Jathil Dance there are still some dancers who have not been able to master the movements to the maximum, as well as on the floor pattern that must be considered during the performance so that the performance looks neater and adds aesthetic value to the Gandha Blora Dance. The supporting elements of the choreography form of the Gandha Blora Dance need to be maintained and redeveloped by Choreographer Zuliana Iswandianti so that the Gandha Blora Dance is able to keep up with the times and is more widely known by the wider community.

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