

**The Inheritance Pattern of Geculan Bocah Dance in Tanon Hamlet, Ngrawan Village, Getasan Sub-District, Semarang Regency****Anindya Syafa'at Nur Isnaeni^{✉1}, Joko Wiyoso^{✉2}**

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The people of Tanon Hamlet have developed folk arts, one of which is the Geculan Bocah Dance. Geculan Bocah dance is a manifestation of a children's game. This dance is developed and maintained through a process of inheritance. Inheritance pattern is an activity that has the purpose of maintaining and developing an art object from time to time to keep it alive in the development of the times. The purpose of the study is to describe the inheritance pattern and performance form of the Geculan Bocah dance in Tanon Hamlet. The method used in the research is a descriptive qualitative method, using sociology and ethnoreology approaches. Data collection used observation, interview, and documentation techniques. Data analysis was conducted using data collection techniques, data reduction, data presentation, and conclusion. The data validity test used triangulation techniques. The results show that the inheritance pattern of Geculan Bocah dance in Tanon Hamlet adheres to three inheritance pattern systems namely "vertical transmission", "diagonal transmission" and "horizontal transmission". The presentation form of the Geculan Bocah dance has three presentation sequences, consisting of the beginning, middle, and end. There are two-floor patterns, namely straight lines and curved lines. The accompaniment used is bonang barung, demung, saron, kendang, bende, gong, and jedor with witty vocals. The makeup used is witty character makeup and uses *warok ponorogo* costumes consisting of headbands, vests, pants, *jarik*, and *lilit* belts.

INTRODUCTION

Inheritance Pattern is an activity that aims to maintain and develop an art object from time to time so it remains alive in the development of the times. The people of Tanon Hamlet, Ngrawan Village, Semarang Regency are very concerned with the preservation of dance. Tanon Hamlet is known as the "Dancing Village", as displayed on the village entrance gate. The "Dancing Village" brand is the only tourist village in Indonesia and it is an excellent program of Central Java Province (Purwati & Cahyono, 2019, p.114). Tanon Tourism Village better known as the Dancing Village has a variety of arts that are still preserved and strive to be developed continuously.

The community's efforts in carrying out inheritance patterns can be seen in parents who pass on their dancing talents to their children because the majority of the population of Tanon Hamlet can dance. Therefore, children who often see their parents dancing and they are supported by their parents become talented in dancing. There is the Ki Tanu Wijoyo art studio which is a place for children to learn to dance and develop, as well as peers who support and learn from each other. The performances held are also one of the preservation efforts, known as the Dancing Village. The Tanon Hamlet became a host of the Lereng Telomoyo Festival. There was a lot of enthusiasm from the community from the Tanon Hamlet community and outside the community who participated.

The Tanon Hamlet community has developed folk arts. One of them is the Geculan Bocah dance. The Geculan Bocah dance is very popular with children in Tanon Hamlet. The beginning of the Geculan Bocah dance was called Warok Bocah. Because the name Warok Bocah

gives the impression of being old and scary (scary), it was given the name Geculan Bocah. The name Geculan Bocah was taken to give a funny impression to the public because the movements in the Geculan Bocah Dance are funny according to the character of children. *Geculan Bocah* comes from the word *gecul* (Javanese) which means funny and *bocah* (Javanese) means child. *Geculan Bocah* means children who are funny in performing their dance movements (Rumiyati et al., 2017, p.111).

The Geculan Bocah Dance is a manifestation of a children's game in a dance performance. The actions of the children of Tanon Hamlet when performing the Geculan Bocah dance performed with full of joy and enthusiasm of children are very interesting and entertain visitors at festivals or welcoming guests who visit Tanon Hamlet because of their funny and agile expressions and antics, covered with red vests, brown patterned *jarik* cloth, black pants, and headbands become a complement combined with funny facial expressions made up like clowns, and their agile hands and feet following the rhythm of the gamelan. More than 25% of the children's enthusiasm in watching the Geculan Bocah dance performance in Tanon Hamlet has become a magnet for other children to learn the Geculan Bocah dance so that many children join in the practice activities and take part in performances at the Ki Tanu Wijoyo art studio. Children who are still learning can also follow the stage behind the dancers when the Geculan Bocah dance dancers perform. Therefore, it can increase the children's enthusiasm and confidence to learn the Geculan Bocah dance.

The researchers tried to identify and analyze the form of presentation and inheritance pattern of the Geculan Bocah dance. The Geculan Bocah dance needs to

be maintained and inherited. Its attractive and funny appearance makes it popular with the community. The decreasing appearance of the Geculan Bocah dance performance in Tanon Hamlet over time and the existence of new dance learning attracted researchers to study the inheritance pattern of the Geculan Bocah dance. It hopes that the Geculan Bocah dance will continue to develop in the community of Tanon Hamlet, Ngrawan Village, Getasan Sub-District, Semarang Regency.

The theory used to underlie the presentation form of the Geculan Bocah Dance which consists of supporting elements of dance is the theory put forward by Soedarsono and Jazuli. The presentation form in dance is the overall presentation of dance which involves elements in the composition of the dance. The elements that form a work of dance art include movement, floor pattern, accompaniment, costume, makeup, performance venue, and properties (Soedarsono, 1977, p. 42). Everything involved in the overall presentation of the dance, including guidance between dance elements (movement, space, time) and various supporting elements of the presentation of the dance such as accompaniment, theme, costume, makeup, performance venue, and lighting is called the dance form (Jazuli, 2021, p. 14).

The theory used to examine the inheritance pattern of the Geculan Bocah Dance is the theory according to Cavalli-Sforza and Peidman. Cultural heritage has three forms, namely vertical transmissions (upright inheritance), diagonal transmissions (oblique inheritance), and horizontal transmissions (flat inheritance) Cavalli-Sforza and Peidman (Berry et al., 1999).

The research is complementary to previous studies where with the same location but different objects of study, including (Purwati et al., 2019) entitled *The Process of Inheritance Ayu Mask Dance in Tanon Backwoods*, (Setiawan, 2018) entitled *Bentuk Penyajian Topeng Ayu*, and (Paranti, 2019) entitled *Pelatihan Tari bagi Kelompok Sadar Wisata di Desa Wisata Menari Tanon Kabupaten Semarang*. The research is said to be new for the discussion of the object studied, namely the Geculan Bocah Dance, which is complementary to the research location.

RESEARCH METHODS

The study entitled "*The Inheritance Pattern of the Geculan Bocah Dance in Tanon Hamlet, Ngrawan Village, Getasan Sub-District, Semarang Regency*" used a qualitative research method. Qualitative research describes descriptive narratives by explaining research precisely and accurately. Qualitative Methods according to (Creswell, 2008, p. 52) defines it as an approach or exploration to explore and understand a central phenomenon. The study used an interdisciplinary approach, the approach to solve problems by using one or two relevant scientific perspectives, namely sociology and ethnochoreology.

The reason researchers use both approaches because the sociological approach is used for the Geculan Bocah dance which concerns the social relations between all actors involved in art activities in Tanon Hamlet, Ngrawan Village, Getasan Sub-District, and the ethnochoreology approach is used to dissect the contextual dance related to the supporting aspects of the dance and to dissect the textual dance, namely in terms of its dance elements.

The study took place in Tanon Hamlet, Ngrawan Village, Getasan Sub-District, Semarang Regency. The reason

the researcher chose the research location in Dusun Tanon is because it is a place that preserves many cultures from generation to generation and the Geculan Bocah dance has developed.

The focus of the research is on the form of presentation and how the inheritance of the Geculan Bocah dance in Dusun Tanon, Ngrawan Village, Getasan Sub-District, Semarang Regency. The research described and identified the form of text and context of the inheritance pattern of the Geculan Bocah dance in Tanon Hamlet, Ngrawan Village, Getasan Sub-District, Semarang Regency. The researchers identified the form of presentation related to cultural inheritance and how inheritance is an effort of culture preservation.

The data sources used in the study are primary data and secondary data. The primary data sources in the study have been obtained through observation, interviews, and documentation. Primary data were obtained directly by the researcher by conducting direct research with the related parties. Secondary data is data that supports the research in the form of archives, documents, photos of performances, photos of locations, and Geculan Bocah dance performance activities.

The data collection techniques used are observation, interviews, and documentation. Observation and documentation are directed at the main visual and verbal forms of the study and other related aspects. The researcher visited the location, namely Tanon Hamlet, Ngrawan Village, Getasan Sub-District, Semarang Regency as the location of the Geculan Bocah Dance and interviews with community leaders.

The data validity technique in the study follows the criteria proposed by Lincoln and Guba (Sumaryanto, 2007, p.

113), namely the degree of credibility, transferability, dependability, and confirmability. The data validity technique is carried out to achieve a degree of trust in the study using triangulation which means verifying findings through information from various sources, methods, theories, and informant reviews.

The data analysis technique in the study was carried out by systematically sorting the data starting from data collection, data reduction, data presentation, and verification adapted from Miles and Huberman, 1992 (Rohidi, 2011, p. 240).

RESULTS AND DISCUSSION

Demography of Tanon Hamlet, Ngrawan Village, Getasan Sub-District, Semarang Regency

The demographics of Tanon Hamlet discuss the population in Tanon Hamlet including geographical distribution, population, education, and income level. Tanon Hamlet is one of the hamlets of Ngrawan Village, Getasan Sub-District, Semarang Regency, Central Java Province. Tanon Hamlet, Ngrawan Village is located on the slopes of Mount Merbabu and below the peak of Telomoyo. The boundaries of Ngrawan Village are bordered by Banyu Biru Sub-District to the north, Salatiga City to the East, Banyu Biru Sub-District to the West, and Wates Village to the South. Ngrawan Village is divided into five hamlets, including Ngrawan Hamlet, Tanon Hamlet, Tegal Sari Hamlet, Padan Hamlet, and Ploso Hamlet, which consist of 17 Neighborhood Associations (RT).

The total population of Ngrawan Village is 1596 people. Recorded in the village data, the number of male residents is 788 people and the number of female residents is 808 people, indicating that the percentage of male and female residents is

different. Meanwhile, the number of heads of families in Ngrawan Village is 543 families. The population of Ngrawan Village is spread across 5 hamlets. Moreover, most of the heads of families totaling 60% are concentrated in Ngrawan Hamlet which is the center of government in Ngrawan Village. For Tanon Hamlet with a total of 9%, namely 45 heads of families, the number of male residents is 68 people and the number of female residents is 72 people.

Based on age groups in Tanon Hamlet, there are 36 residents under the age of 15, 20 people aged 16-25 years, 42 people aged 26-45 years, and 36 people over 45 years (Source: demographic data from the Ngrawan village head's office in 2021). Looking at the age range of the population of Tanon Hamlet, Ngrawan Village, most of the population is of productive age. Activities in the Tanon Hamlet community are not dominated by residents aged over 45 years but by children and teenagers who are still active in activities. Judging from the level of education in Ngrawan Village, most of the residents of Ngrawan Village are elementary school graduates (42.10%) followed by junior high school graduates (18.22%). The large number of residents who have graduated from elementary school is because Ngawan Village has 1 elementary school and 2 kindergarten buildings. Following its development, it can be seen that there is a desire for residents to obtain higher education as seen from the number of S1 and S2 graduates as many as 15 people (0.25%).

The Presentation Form of the Geculan Bocah dance in Tanon Hamlet, Ngrawan Village, Getasan Sub-District, Semarang Regency

The presentation form in dance is a presentation of dance as a whole that involves elements in the composition of the dance. The form is closely related to the existence of structure, namely the arrangement of elements or aspects of raw materials and other supporting aspects to create a beautiful and harmonious form.

The Geculan Bocah dance is classified as a new dance in the Tanon Hamlet community. The Geculan Bocah dance emerged around 2016 with the theme of children's games. The name of the Geculan Bocah Dance has the meaning of children's cuteness. The name Geculan comes from the word "*gecul*" which means humorous, and ends with the suffix *-an* which makes it mean funny, while "*bocah*" means children. Based on the name Geculan Bocah, the movements and expressions in the Geculan Bocah dance are like children who are playing with the concept of working on folk dance.

Theme

The theme is the main idea or basic idea. Expressions or comments on life are usually contained in the theme (Jazuli, 2021, p. 27). The theme of the Geculan Bocah dance is humorous. The name Geculan Bocah was taken to give a funny impression to the public because the movements of the Geculan Bocah dance are funny according to the character of children. Synopsis of the Geculan Bocah dance which tells the story, the Geculan Bocah Dance is a manifestation of a children's game in a dance performance. The actions of the children of Tanon Hamlet when performing the Geculan Bocah dance performed with full of joy and enthusiasm of children are very interesting

and entertaining visitors at festivals or welcoming guests who visit Tanon Hamlet because of their funny and agile expressions and humor. The Geculan Bocah dance itself is danced by boys in Tanon Hamlet, where almost all boys in Tanon Hamlet can dance the Geculan Bocah dance.

Presentation Sequence

The performance can be broadly divided into several acts or parts, namely the opening of the performance, the core of the performance, and the closing of the performance. The opening of the performance is an activity carried out before the performance begins (Wiyoso, 2011, p. 4). The presentation sequence is part of the entire performance from beginning to end. Performing art forms that have a sequence of presentations can be observed by whether there is an opening section, for example an opening dance which is then continued with the main presentation, then there is a middle/core section, and an ending section which is still a series of the entire performance.

Dance Movement

Movement is a sign of life through the movement of human reactions to life, conditions, situations, and relationships between humans are revealed. The meaning of movement in dance lies in the soul, namely a power that causes movement to appear alive. Soul takes place in the channeling of feelings through movement regulations so it does not have to depict a story (Jazuli, 2001, p. 6).

The movements of the Geculan Bocah dance are divided into various movements and composed of several types of movements, namely polite dancing position, *kirik geleng*, *manggutan*, *ukel*, *manggutan berhadapan*, *terbang*, *manggutan*, walking with facing position, *manggutan*

berhadapan, *timpangan laku telu*, *manggutan*, *timpangan balik*, *kirik geleng*, *manggutan*, *jentilan*, *manggutan*, *laku telu*, *manggutan*, *Jentilan*, *Manggutan*, *Laku Telu*, *Manggutan*, *Timpangan Laku Telu*, *stopping and pausing poses*, *timpangan*, *stopping and pausing poses*, *sepur-sepuran*, *dau anak dolanan*, *kirik*, *manggutan berhadapan*, *perangan ngece*, *gendongan*, *manggutan*, and respectful gestures of going home.



Figure 1. Pose of *Jentilan* motion
(Source: Trisno, June 20, 2021).

Figure 1. shows the performance of the Geculan Bocah dance. The dancers are seen demonstrating the *jentilan* or *jenthit* movement. The *jentilan* movement is done with both feet open and moved to the right and left, then the right hand is in the middle of the front and bottom and the left hand is folded back. The movement is done four times for five counts. The movement can also be called the *jenthit* movement.

Floor Pattern

The floor pattern is the points occupied and the lines passed by the dancer. The points where the dancers are located create imaginary lines so the overall formation builds a two-dimensional shape. When the dancers move, they will leave "traces" or lines of motion from the movement. If there are many dancers, lines will also be created simultaneously (Jazuli, 2021b, p. 168). The Geculan Bocah dance is a group dance, where the floor pattern often uses straight lines and curved lines. The concept of the Geculan Bocah dance is

a folk dance with a row, circular, and lined floor pattern.

Accompaniment

Accompaniment in dance is a part that cannot be left out. In essence, dance performances cannot be separated from accompaniment or music, both internal and external. There are two forms of accompaniment, the first is internal accompaniment or music is accompaniment or music that comes from the dancers themselves, and the second is external accompaniment or music is accompaniment performed by people outside the dancers, either with words, singing, or a full orchestra (Jazuli, 2008, p. 16). Dance accompaniment is very important and is a part that cannot be left out. Dance performances cannot be separated from accompaniment or music, both internal and external. The relationship between the accompaniment of the Geculan Bocah dance and the movements of the Geculan Bocah Dance is very close, with simple and monotonous accompaniment. The accompaniment of the Geculan Bocah dance has interesting lyrics that can invite smiles from the audience and are easy to remember.

Makeup

Stage design that is applied for performances is different from everyday makeup. The functions of makeup include strengthening expression in dance, changing personal character into the character of the figure being performed, and adding to the appeal of the appearance. The use of everyday makeup always adjusts to the environmental situation. Unlike stage makeup, in addition to having to be thicker because of the distance between the performer and the audience, it must also adjust to the character of the role or figure being played (Jazuli, 2021b, p.

35). Makeup is something important in a performance. Makeup is a part related to the disclosure of the theme or content of the story. Makeup becomes a magnet that attracts the audience to be interested in watching a performance. The makeup of the Geculan Bocah dance is very interesting because the makeup used is character makeup that expresses the humor and joy of children. The Geculan Bocah dance is a dance adapted from Warok Ponorogo. The Geculan Bocah dance depicts children who are practicing martial arts to dedicate all their abilities to the country, but like children in the middle of martial arts training, they still bring out joy, even teasing each other and playing with each other.

Costume

Dance costumes function to support the theme or content of the dance, and to clarify the roles in a dance performance. Good dance costumes not only cover body parts but must also be able to support the design of the space when the dancer is dancing (Jazuli, 2021b, p. 30). Costumes are an important aspect of a dance performance because they can strengthen the character and become the identity of a dance. The Geculan Bocah Dance Costume is very interesting because it is supported by costumes. It can strengthen the character that appears. The costumes used in the Geculan Bocah dance are very simple. The concept of the Geculan Bocah Dance costume is not much different from Warok Ponorogo considering that the dance is adapted from Warok Ponorogo.

Performance Venue



Figure 2. The Geculan Bocah Dance practice and performance venue
(Source: Anindya, September 16, 2021)

A place is always needed in a performance where the performance is carried out. Among the nobility or kingdoms in Java, art performances were often held in the *pendapa*, a building in the form of *joglo*. It has four main pillars without any covering on the sides (Jazuli, 2021b, p. 37). A dance performance has a space that is considered capable of helping to convey the meaning of the symbols of a dance. A performance requires a place that is useful for holding art performances.

Lighting Design

Lighting is one of the important elements in the progress of a performance. Dance performances that use simple lighting equipment sometimes have their own impression and uniqueness. The arrangement of lights that can produce desired light in performance is indeed known in our stage, although it has not been fully utilized optimally. Lighting design is not just for lighting but also functions to create a dramatic atmosphere or effect and give life to a dance performance both directly and indirectly (Jazuli, 2021b, p. 41)

Lighting is one of the important elements in the progress of a performance. The lighting design in the Geculan Bocah dance does not depict a certain atmosphere or

condition. Lighting is one of the essential elements in the progress of a performance. In addition to brightening the performance, lighting is used to provide atmosphere in performances.

Sound System

The sound system as a complementary element of the dance presentation functions to help the success of the performance in arranging the sound in the dance performance must consider the size of the performance venue to obtain the desired sound quality in the sound arrangement. It can be successful if it can make the audience hear well and clearly without any interference so it feels comfortable (Jazuli, 2021b, p. 42). The Geculan Bocah dance performance uses a loudspeaker which functions to attract the attention of visitors. The accompaniment and accompanying songs are also clearly audible so that the performance can run smoothly. Sound system and speakers that have a large enough volume so that the musical accompaniment can be heard by the dancers and audience at the Geculan Bocah dance performance.

Performance Time

Performance time or performance process as a time-space sequence is a sequence arranged by proto-performance, performance, and aftermath (Schechner, 2013, p. 225). The Geculan Bocah dance performance based on space-time has three phases, namely proto-performance, performance, and aftermath.

In the proto-performance phase or the phase before the performance, there are preparations such as the practice phase, where there is a practice schedule that is carried out before the performance. Based on Kukuh's interview on October 3, 2021, if there is a performance, the dancers will practice for a full week in preparation for

the performance. In the performance phase or performance time, the dancers perform the performance and prepare themselves such as putting on makeup, warming up, and the performance event. In addition, the aftermath phase or the time after the performance where the performance is over. There are still events or activities after the performance, such as evaluation, taking pictures together, changing clothes to cleaning up makeup.

Performers

Performers are artists or presenters who are directly or indirectly involved in presenting forms of performing arts. In performing arts there are different performers, there are performers who are children, teenagers, and adults (Cahyono, 2006, p. 70). The performers of the Geculan Bocah dance are children. The Geculan Bocah dance is danced by boys. The number of performers of the Geculan Bocah dance is a large number of performers or groups performed by 9 to 10 dancers, almost all boys in Tanon Hamlet can dance the Geculan Bocah dance.

Audience

The audience is a bridge of dialogue conveyed by the artist through the artwork being performed. Performing arts consist of three main elements, namely the artist, the artwork, and the audience. In performing arts, the audience has an absolute and important role. The presence of the audience can complete a network that leads to learning values and togetherness values in building the construction of performing arts. The building in the form of a performance proves the collaboration between the spectacle and the audience or community (Martono, 2012, p. 87).

The audience who watch the Geculan Bocah dance performance comes

from all circles, not only from art lovers but also from the general public. As a folk dance that is often performed, it certainly has an attraction for the audience who see it. The Geculan Bocah dance performance is interesting and can entertain the audience with funny lyrics and movements that entertain the audience who watch the actions of the dancers who are expressive with the dance they perform.

The Inheritance Pattern of the Geculan Bocah Dance in Tanon Hamlet, Ngrawan Village, Getasan Sub-District, Semarang Regency

According to Cavalli-Sforza and Peidman (Berry et al., 1999), cultural heritage has three forms, namely vertical transmissions (upright inheritance), diagonal transmissions (oblique inheritance), and horizontal transmissions (flat inheritance). The Inheritance Pattern of Geculan Bocah dance in Tanon Hamlet, Ngrawan Village, Getasan Sub-District, Semarang Regency is carried out by the Ki Tanu Wijoyo art studio. The inheritance pattern of the cultural heritage has three forms, namely vertical transmissions (upright inheritance), diagonal transmissions (oblique inheritance), and horizontal transmissions (flat inheritance). Vertical transmissions are inheritance systems that occur through genetic mechanisms that are passed down from time to time across generations, involving parents passing on values, skills, beliefs, cultural motifs, and others to their children and grandchildren. Vertical transmissions are also called biological transmissions because the inheritance system has biological characteristics. Diagonal transmissions are intended as a learning arena for someone from adults and institutions. In addition, horizontal transmissions are when someone learns from their peers from birth to adulthood.

In the inheritance system of diagonal transmission, its implementation requires a formal or informal educational institution. Inheritance of art through formal education occurs in schools while inheritance of art through informal education occurs in art studios or art communities such as in Tanon Hamlet itself which has informal educational institutions in the form of a studio called the Ki Tanu Wijoyo art studio. Traditional art learning at the studio or community level is usually more focused on motor skills/practice for its participants at the Ki Tanu Wijoyo art studio where children are taught the Geculan Bocah dance by adults. Children's interest in learning to dance the Geculan Bocah dance is supported by their parents, the older generation who often invite them to watch the Geculan Bocah dance practice and performance. It can stimulate the children who observe until they are finally interested in dancing.

In the inheritance system of horizontal transmission, the inheritance of the Geculan Bocah dance is also taught by peers in the Ki Tanu Wijoyo art studio during development from birth to adulthood. They have grown together since the Geculan Bocah dance existed. They saw and learned the Geculan Bocah dance. Moreover, they can become the next successor when other dancers grow up. Through inheritance, the process of passing on the culture of a society is through peers, a process found in learning without involving special teaching and usually found in peer groups. Friendship groups are an important component in the inheritance process because children generally like to play with children of the same age.

The presence of peers is a stimulus for children in social development that leads to cultural inheritance. The abilities/skills acquired by peers can be

obtained by deliberate learning or self-taught. Deliberate learning means that peers have a desire to learn art because of the desire factor from herself, the desire to be able to master art, so that they ask friends to teach them directly. Meanwhile, self-taught is learning by watching or observing peers during practice or performances. Conducting intense observations and seeing the way peers perform art, over time the dance may lead to being memorized.

About the Geculan Bocah dance, the process of inheritance with peers occurs when children see their peers practicing at the Ki Tanu Wijoyo art studio. When some children who are already good at dancing, they can learn from each other. Children who are new to joining and learning can also follow the dancers who are already good at it from behind. It can be understood that the inheritance of the Geculan Bocah dance through peers is through a demonstration method. The presence of peers makes them quickly master the material. On the other hand, children can learn while joking, being more open-minded and creative.



Figure 3. Practice at the Ki Tanu Wijoyo Art Studio (Source: Trisno, June 20, 2021).

Cultural inheritance is an important element in maintaining the existence of culture in the supporting community. The inheritance process can also be said to be a form of learning. The process of cultural inheritance carried out through the socialization process is closely

related to the process of learning culture concerning the social system (Mulanto, 2015, p. 9). Maintaining an art performance from changes over time often occurs. Some that are attached to the dancers from generation to generation still need to be maintained (Lestari et al., 2021, p. 373). The inheritance of the Geculan Bocah dance is carried out through the process of enculturation and socialization. The inheritance process occurs during practice activities, where children of Tanon Hamlet can directly see the Geculan Bocah dance practice process. The inheritance process of the Geculan Bocah dance is based on direct experience and occurs during practice and performances.

CONCLUSION

Based on the results of the research "*The Inheritance Pattern of the Geculan Bocah Dance in Tanon Hamlet, Ngrawan Village, Getasan Sub-District, Semarang Regency*", it can be concluded that the Geculan Bocah dance is a dance performed by boys, consisting of 9 to 10 dancers with a humorous dance theme because the movements of the Geculan Bocah dance are funny following the children's characters. It uses three sequences of presentation, namely the beginning, middle, and end. The Geculan Bocah dance has two-floor patterns, namely straight lines and curved lines. The accompaniment used is bonang barung, demung, saron, kendang, bende, gong, and jedor with witty vocals. The makeup used is humorous character makeup and a Warok Ponorogo costume consisting of a headband, vest, pants, *jarik*, and *lilit* belt.

The Geculan Bocah dance adheres to three inheritance systems, namely "vertical transmission", "diagonal transmission" and "horizontal transmission". Vertical transmission is an inheritance system that involves families in

the inheritance process, where a person's artistic ability occurs because of the natural talent of people who have the same ability (biological transmission). Parents pass on skills to their children and grandchildren. Vertical inheritance is also called biological transmission. In the inheritance system of horizontal transmission, the inheritance of Geculan Bocah dance is also taught by peers in the Ki Tanu Wijoyo art studio during the development from birth to adulthood. They grow together since Geculan Bocah dance exists so they see and learn the Geculan Bocah dance and can become the next successor when other dancers grow up. In the diagonal transmission inheritance system, its implementation requires a formal or informal educational institution. The inheritance of art through formal education occurs in schools. Meanwhile, the inheritance of art through informal education occurs in studios or art communities such as in Dusun Tanon itself, which has an informal educational institution in the form of an art studio called Ki Tanu Wijoyo art studio. The three inheritance patterns are mutually integrated and harmonious, thus forming an inheritance pattern that synergizes with each other. It can be said that this pattern creating the Geculan Bocah dance still exists and is popular today.

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