

JAROG DANCE FOR CHILDREN WITH SPECIAL NEEDS : Case Study in The Celebration of The International Dance Day in Surakarta

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Abstract

The International Dance Day is celebrated every year as a self-expression since dances belong to the world. *Jarog* dance was created to facilitate children with special needs in order to celebrate the International Dance Day in Surakarta in 2013. The research method applied was data collection consisting of observation, interview and documentation. The data analysis was the narrative one by using qualitative approach. The research result shows that *Jarog* is a new creation dance which combines Jaranan dance and Reog dance. The main functions of *Jarog* dance are character education, entertainment, and self-confidence improvement. Persistent learning, special commands by beating *kendhang* loudly and raising hands highly in every movement change and the rhythm of the instruments supporting the dance are needed. There were internal and external factors which support and obstruct the dance performance. The internal supporting factors were motivation, identification, sympathy and audience's interest, while the external supporting factors were the influence of the world recognition, the motto "Solo Berseri", and the development of technology. The obstructing internal factors were the difficulties in practicing and adapting the movement, *gendhing* which was memorized easily, the beats of *kendhang* and other instruments which should have been louder. The external obstructing factors were the time-consuming rehearsal which interfered the children's study hours, less attention from their parents, and the poor cooperation with the supporting karawitan musicians.

TARI JAROG ANAK BERKEBUTUHAN KHUSUS: Studi Kasus dalam Rangka Hari Tari Dunia di Surakarta

Abstrak

Hari tari dunia diperingati setiap tahun sebagai ekspresi diri karena tari dianggap sebagai milik dunia. Tari *Jarog* diciptakan untuk memenuhi anak berkebutuhan khusus dalam rangka merayakan hari tari dunia di Surakarta tahun 2013. Metode penelitian meliputi pengumpulan data yang terdiri atas observasi, wawancara dan dokumentasi. Analisis data bersifat naratif, dengan menggunakan pendekatan kualitatif. Hasil penelitian yang dicapai, *Jarog* merupakan tari kreasi baru yang menggabungkan antara tari Jaranan dengan tari Reog. Fungsi utama tari *Jarog* adalah sebagai pendidikan karakter, hiburan yang menyenangkan, dan meningkatkan kepercayaan diri. Diperlukan pembelajaran yang ulet, aba-aba khusus melalui pukulan *kendhang* yang keras dengan angkatan tangan yang tinggi pada waktu perpindahan gerak tari serta bunyi irama instrumen sebagai pendukung tari. Terdapat faktor yang mendukung dan menghambat dalam pentas tari, baik faktor internal maupun faktor eksternal. Faktor internal yang mendukung adalah motivasi, identifikasi, simpati dan animo penonton dari luar. Adapun faktor eksternal yang mendukung adalah pengaruh pengakuan dunia, slogan Solo berseri, dan perkembangan teknologi. Faktor penghambat dari dalam antara lain kesulitan dalam

berlatih dan membiasakan gerak, gendhing mudah yang dihafal, bunyi kendhang dan instrumen tertentu harus lebih keras. Faktor penghambat dari luar antara lain pada saat berlatih menyita banyak waktu belajar, kurangnya perhatian orang tua, kerjasama dengan musik karawitan pendukungnya.

Keywords: *Jarog*; International Dance Day; children with special needs

INTRODUCTION

The International Dance Day is an international recognition of the existence of dances. Every dancer throughout the world including those in Surakarta danced for twenty four hours. Since the recognition of the day, a dancing event has been held in Surakarta by involving several famous dancers and other participants who dance to celebrate the day.

There were also formal education institutions and dance studios in Surakarta which participate in the International Dance Day celebration. As children participants, the students of the Special School of Panca Bakti Mulia Foundation Surakarta also participated by performing a dance for children with special needs. The students actively participated as the dancers, *pengrawit* or singers. Those students needed more specialized means to facilitate their personality which was different from those of students of normal schools. In 2013, the Special School performed newly created *Jarog* dance with Surakarta style to celebrate the International Dance Day. The meaning of the selection of *Jarog* dance was the combination of two outstanding powers of horse and lion which are often considered as the symbols of power in Javanese culture (Sudarno, interview at April 21, 2013).

The International Dance Day is a moment in which dance artists, performers, art lovers and art communities gather and share their creativity to the public. In the International Dance Day 2013 in Surakarta, the performance of *Jarog* dance was observed.

The questions of this research were why *Jarog* dance for children with special

needs was performed in the International Dance Day 2013 in Surakarta and how the composition of the performance was.

METHOD

The data of this research were collected by conducting observation, interview and documentation. The observation was conducted in the rehearsal and in dance the performance. When observing the process, the researcher participated in it because he was part of the dance arranging team. By actively participating in the process he could understand the function and the meaning of the movements of the dance. Based on the observation, before the dance was created, an observation on the students' initial interest and ability was conducted. The students' talent, interest and ability in appreciating art of dance needed to be identified from the first time. After the approach, there were some students with the hidden talent and interest which needed to be revealed in the form of a dance.

Interview was also conducted outside the dance performance. It was done to the trainers, *pengrawit* and some dancers. The topics which were asked were the movements, the music, the problems in the performance and the supporting and obstructing factors in the activity. From the interview, the meaning and purposes of the activity could be identified; that is to provide good entertainment so that the children can be directed to be independent and responsible.

In the data collection, audio visual documentation was needed so that there were no scattered data after the performance. This was because the dance mo-

vements were the behavioral expression which could easily change as the time and the place changed. Dance could easily change depending on the temporary spiritual need, and therefore a reply was necessary to help the analysis.

After the data collection, verification and data processing were conducted. Because the data were in the form of behavior, this research applied narrative descriptive qualitative analysis. The qualitative approach applied in this research did not use numerical data. This approach did not merely describe, but it was used to find the meanings contained in it (Ratna, 2010: 94). Qualitative method is also called naturalistic method because the research is conducted in the real setting so that the object does not change before and after the research.

RESULT AND DISCUSSION

The Order of the Performance

The performance of *Jarog* dance started with *Jaranan* dance performed by 5 female dancers using the properties made of woven bamboo which looked like horses or *jaran kepang*. Three Special Senior High School students, one Special Junior High School student and 1 Special Elementary School students. Although they were mute and deaf, they had an initial strategy by looking at the *kendhang* player beating the *kendhang bem* (the big one) by waving hands. The tempo when they were dancing was relatively constant from the beginning to the end. In the performance of *Jaranan Reog* dance, if a dancer looked at a wrong direction so that he/she could not look at the *kendhang* player, he/she would feel the vibration of the bass sound from the effect of the *kendhang* beats. The similar thing was also done by other dancers.

Kendhang player as *pamurba irama* (the one who controls the tempo) must carefully follow the tempo of the dancers who sometimes missed one beat, so that everything became different. This was done in order to keep the movement in tune with the music. The movement chan-

ge must often be followed by the musicians. It was necessary to know that some musicians were also children with special needs except the *kendhang* player, who was the teacher.

After *Jaranan* dancers finished, 4 male dancers called *Ganong* started to dance. *Ganong* dancers wore *Bujanganong* masks like the ones in *Reog*. The folk dance movement choice using *gecul* (funny) vocabularies made the atmosphere of the performance fresh. The attractive movements such as somersaults, headstand/handstand, bridge pose and lifting other dancers made the audience laughed. The togetherness of the *Ganong* dancers was the symbol of harmony in interacting using gesture.

The last performance was *Barongan Dhadhak Merak*. The lash of the well-arranged peacock feathers on the top of the big tiger head mask was designed like a hibiscus leaf. The splendor of the mask was brought by a dancer by biting the inner part of the mask. The dancer sometimes stretched his arms to show the power of his teeth to lift *Barongan Dhadhak Merak*, indicating that *Jarog* was very unique. It was not the magic which influenced the power of the dancer. It was because he was well-trained. Bending, wagging and spinning on the ground were not easy to do, but the balance in lifting the mask must be felt carefully by the *Barongan Dhadhak Merak* dancer.

The performance ended when *Barongan Dhadhak Merak* had saluted or bowed to the audience and all dancers came out to salute them.

The Elements of *Jaranan Reog (Jarog)* Performance

The main elements of *Jaranan Reog* dance were: movements, floor pattern, makeup and wardrobe and accompanying music.

1. Movements

The movements were chosen based on the style of Surakarta. The performance used more fantasy movements of horses and their riders. Such movements

were chosen to attract the passion to play with imagination according to their age, in which they imitated things they saw. The characteristics of horse movement with energetic leaping movement made the performance merrier. Despite the horse movement which was often associated with the gallant movement of cowboy, the dancers showed their characteristics as coquettish and attractive young girls. The folk dance movements which were simple, easy to understand and to do and related to the natural movements in daily life made the dancers look enchanting although they were actually disabled.

2. Floor Pattern

The steps which were in accordance with the rhythm of gamelan made the dancers' floor pattern change from a spot to another. The shift of position when they were dancing was adapted to the choice of the movement vocabularies. Thus, the movement shift seemed to be done unintentionally to form a line formation. Some formations which were done were semicircle, circle, V letter, diagonal, straight and groups of 2 and 3 dancers. The stage layout used for the folk dance was a yard in which the dancers were in the same place as the audience.

3. Makeup and wardrobe

The makeup used was beautiful makeup style. This makeup was used especially for Jaranan dancers so that they looked beautiful. Special makeup for the dancers was applied by applying white face powder, thickening nad blackening the eyebrows, applying blush-on to the cheeks and lengthening sideboards. The makeup was applied by thickening facial lines using the cosmetics for stage quality. Other dancers wore masks, including Ganong and Dadhak merak.

The wardrobe of *Jarog* was different from Reog. There was a change on the

way of wearing the costumes and the color choice. The costumes worn by Jaranan dancer were red shirts and pants and headband using clothing like the one worn by ancient soldiers. Ganong wore masks, red and white striped shirts with *supit urang* model completed with belts and *epek timang* (buckle). The choice of costumes was based on the cultural style of Surakarta. Dhadhak Merak wore a tiger mask with peacock feather decoration to cover his face, a white shirt, black oants, striped clothing and *binggel* with *klin-ting* (look at Figure 1).

4. Music

Music which accompanying the performance of *Jarog* dance was a set of Javanese gamelan with *titi laras Pelog*. In *Jarog*, music was used not only as accompaniment but also as an inspiration for the dance arrangement to be adapted to the available music tempo. The patterns of the *kendhang* beats followed (*mematut*) the dance movements so that they become a strong unity (*mungkus*). *Gendhing* used in *Jarog* dance were the following:

- a) *Lelagon Jaranan* to accompany Jaranan dance. *Lelagon Jaranan laras pelog* gave an impression of fantasy to the children as the dancers so that they could achieve the characteristics of horsemen.
- b) *Kendhang gecul* to accompany Ganong dance. The amusing beats of *kendhang* led the dancers to perform with unique and funny movement vocabularies.
- c) *Ponoragan* to accompany Barongan Dhadhak Merak. The choice of tones which was limited resulted in a magical but monotonous atmosphere so that it could support the performance of the grim and terrible dance property.

Description of the the Characters' Movements in *Jarog*

The Movements of Jaranan Dancers



Figure 1. The Performance of *Jaranan* Dancers, *Ganong* and *Dhadhak Merak*
(Photo : Eko W. Collection)

1. *Jaranan* dancers performed the dance by riding horses (*nyongklang*), formed a circle in the center of the stage and then formed a V formation with *kebyok sampur kiri kalang kinantang* movement. At the count of four, they took turn on performing *kebyok sampur kanan*, which was done four times and then performed *nyongklang* again and circled to the right.
 2. *Laku telu wolak-walik* was done four times. After that, *banting jaran* was performed and the dancers performed *nyongklang* again.
 3. *Ulat-ulat nibani* was done four times. After that, *banting jaran* was performed and the dancers performed *nyongklang* again.
 4. *Pandir* was done four times. After that, *banting jaran* was performed and the dancers performed *nyongklang* again.
 5. *Kebyokan sampur* was done four times. After that, *banting jaran* was performed and the dancers performed *nyongklang* again.
 6. *Lembahan sampur*, *geol*, and the dancers performed *nyongklang* again.
 7. *Ukel karno*, *ngeber*, *nyongklang*.
- The Movements of *Ganong***
1. Spinning *Onclang*, *ndhodhog*, *jengkeng*
 2. *Sembahan sigeg*
 3. *Cumpli*
 4. Bridge (attractive movement)
 5. Somersaults (attractive movement)
 6. *Jenggli* (attractive movement)
 7. *Srampangan* (attractive movement)
- The Movements of *Barongan Dhadhak Merak***
1. Spinning *Lumaksono*, *ndhodhog*, *jengkeng*
 2. *Sembahan sigeg*
 3. *Usap jenggot*
 4. *Cakaran*
 5. Spinning *Ddhakuran* towards the *barongan*
 6. *Ngolet mlaku rengkap*
 7. *Kebat*
 8. *Merak kasimpir*

9. *Kekipu*

The Choice of Gendhing

The first gendhing or *karawitan* music performance was in the form of *lancaran* with a song entitled *Jaranan*, which could inspire the horse dancers. The notation of the selected *gendhing* could be considered easy to be played by the *pengrawit* who consisted of children with special needs.

The beats with *staccato* tempo attracted the dancers to perform pounding movements. In order to guide the dancers, a *kendhang* player beat the *kendhang bem* harder before the *gong* and wave his hand highly. In every verse of the accompanied song, the pattern of the beat of *kendhang* was performed for *nyongklang* movement as a strategy for children with special needs, for it was easy for both the dancers and the *pengrawit*.

The song lyrics or *cakepan tembang* of *Jaranan* were the following.

1. *Jaranan, jaranan, jarane jaran Teji*
sing numpak ndoro Bei, sing ngiring para Mantri
jeg, jeg, nong, jeg jeg gung
jeg, jeg gedebug krincing
gedebug krincing- gedebug krincing
jeg, jeg gedebug jedher (Rahardjo, 2006: 33).
2. *Jaranan, jaranan, jarane jaran Bopong*
sing numpak para Pamong, sing ngiring Semar Bagong
jeg, jeg, nong, jeg jeg gung
jeg, jeg gedebug krincing
gedebug krincing- gedebug krincing
jeg, jeg gedebug jedher
3. *Jaranan, jaranan, jarane jaran Kore*
sing numpak Kanca dhewe, sing ngiring Leda-lede
jeg, jeg, nong, jeg jeg gung
jeg, jeg gedebug krincing
gedebug krincing- gedebug krincing
jeg, jeg gedebug jedher
4. *Jaranan, jaranan, jarane jaran Kentrung*
sing numpak aji mumpung, sing ngiring mung ngalenthung

jeg, jeg, nong, jeg jeg gung
jeg, jeg gedebug krincing
gedebug krincing- gedebug krincing
jeg, jeg gedebug jedher

5. *Jaranan, jaranan, jarane jaran Kombor*
sing numpak Pakdhe Bedor, sing ngiring gleyar-gleyor
jeg, jeg, nong, jeg jeg gung
jeg, jeg gedebug krincing
gedebug krincing- gedebug krincing
jeg, jeg gedebug jedher (Rahardjo, 2006: 33). The notation of *Jarog* accompaniment can be look at Figure 2.

The Notation returned to *Ponoragan* for *Dhadhak Merak* dance, attractive movements and *Perangan*.

The Supporting and Obstructing Factors in Jarog Dance Performance

Based on the analysis, there were two supporting factors, namely internal and external ones.

1. The internal supporting factors came from the surroundings of the artists
 - a. Great motivation was raised among the students with the talent in dancing. The *Jarog* performance for celebrating the International Dance Day 2013 involved the participation of many people. There were at least 12 students with special needs who became the dancers, 15 students as *pengrawit* 1 teacher became the *kendhang* player, a trainer, a vocalist, some people who prepared the properties, equipment and everything related to the performance such as *Dhadhak merak*, transportation and other supporting stuff. Everyone involved in the performance felt that they were called to succeed the celebration of the International Dance Day 2013 in Surakarta.
 - b. The *Jarog* dance performance became the identification, which means the tendency to feel that they were other people and felt what others felt. The *Jarog* dance performance

The Notation of Jarog Accompaniment

Lelagon Jaranan

. 2 3 5 . 6 5 3 1 2 3 . 5 3 2 (1)
 . 1 1 1 1 5 6 1 . 1 1 1 6 5 4 (5)
 . 6 6 5 . 6 6 5 1 . 1 . 5 3 2 (1)
 . 2 3 1 . 2 3 1 5 . 5 1 2 3 2 (1)

Tembang/Vocal

. 2 3 5 . 6 5 3 1 2 3 . 5 3 2 (1)
Ja- ra- nan, ja- ra- nan ja- ra- ne ja- ran te- ji
Ja- ra- nan, ja- ra- nan ja- ra- ne ja- ran bo-pong

. 1 1 1 1 5 6 1 . 1 1 1 6 5 4 (5)
Sing numpak nda- ra be- i sing ngiring pa- ra man-tri
Sing numpak nda- ra pa-mong sing ngiring se- mar ba- gong

. 6 6 5 . 6 6 5 1 . 1 1 5 3 2 (1)
jrek-jrek nong jrek- jrek nong, jrek- jrek ge- deb- ug krincing
jrek-jrek nong jrek- jrek nong, jrek- jrek ge- deb- ug glenthong

1 2 3 2 1 1 2 3 2 1 5 . 5 1 2 3 2 (1)
ge-de- bug krincing ge-de- bug krin-cing, jrek- jrek ge- de- bug krincing
ge-de- bug glenthong ge-de- bug glenthong, jrek- jrek ge- de- bug glenthong

Ponoragan
 tddd (0)
 5 2 5 2 5 2 5 (2) repeated more than 3 times

Kendhangan gecul Ganong
 ṭ ṭ ṭ d ṭ ḅ ṭ . repeated 3 times
 dṭ ṭ . ḅ . ḅ . .

Vocal Kendhangan gecul Ganong

. 3 5 5 3 5 6 . 3 6 6 3 5 6 1
Ke- plok a- me a- me be- la- lang ku-pu kupu

. 3 5 5 3 5 6 3 3 5 6 1 1 1 1
Si- ang ma- kan na- si ka-lau malam minum su-su

Figure 2. The Notation of Jarog Accompaniment with *Lelagon* (introduction) and *Kendhangan* (coda)

had educational values and it was recognized by foreign society as a result of education conducted by the teacher and the trainer to make education delightful and interesting, a way which was not conducted to other students and attracted others to

watch it. The *Jarog* dance was chosen because it was suitable for the students' ability and the taste of the society so that it could become good entertainment. In art, the most important thing is that the performers feel happy and the people enjo-

ying the performance feel the same thing. People felt that they realized that *Jarog* dance was important in celebrating the International Dance Day.

- c. Sympathy, a process in which someone feels interested in other party's behavior and appearance. The dancers were all the students with special needs, while the pengrawit were also the students, except the kendhang player, who was the teacher or the trainer so that he understood the dancers' characteristics and was able to adapt to the environment.
- d. The audience was not limited to the local people, either male or female, and old or young. Some audience were also students and citizens so that this condition increased the spirit to learn more intensely.

2. External Factors

- a. The Influence of the World's Recognition

The society was satisfied when they could participate in the celebration of the International Dance Day since they felt that they contributed to the development of dances. Dances become the world's property so that the art lovers feel that they own their identity.

- b. The Influence of the Motto "Solo Berseri"

Surakarta was considered as the center of culture so that there was an impression that the citizens of the city participated in preserving dances. It was an honor for the students that they could participate in the development of culture in this city.

- c. The Influence of the Development of Technology

The *Jarog* dance performance became a favorite thing for many people especially the dancers, performers and other participants from the society itself. Ceremonial entertainment is always related to the norms

and ethics of the society. Politeness, simplicity, sincerity and harmonu become the guides to preserve the nature and the human in order to make everyone happy. There are many kinds of generally attractive entertainment, but dance performances are still considered to be able to convey messages about the hope and the desire of the society. Dance performances will be supported by the technology for recording them so that the documentation can be used for learning independently through audio visual media.

The Obstructing Factors of the *Jarog* Dance Performance

1. Internal factors which obstructed the harmony of *Jarog* dance

- a. The difficulty in practicing and getting used to the movements faced by the students with special needs was the challenge which demanded teacher's and trainer's creativity. The process which was needed was longer than that for teaching dances for normal children.
- b. The pengrawit who were mostly also children with special needs must be given *gendhing* which was easy to remember and in accordance with the dance movements, which was sometimes late. The teacher as the kendhang player must always follow the movements so that there was a harmony.
- c. The beat of *kendhang* and certain instruments had to be louder so that it could be heard by the dancers. Therefore, the music seemed strange and funny. The gestures of the kendhang player and the loud beat sometimes had to be done so that the dancers could see and adapt to the rhythm.

2. The External Factors which obstructed the *Jarog* dance performance

- a. The rehearsal reduced the study hours in other classes, since the dancers and pengrawit were selected

from various classes with different schedules.

- b. The lack of attention from some of the parents towards the dance education, so that special treatment had to be done by the teacher in teaching the students.
- c. The lack of electronic equipment for the rehearsal so that it had to be done with the accompaniment of karawitan music.

CONCLUSION

The International Dance Day is celebrated every year in Surakarta, involving many studios and dance training institutions. *Jarog* dance is a newly created folk dance with Surakarta style created for children with special needs. The dancers and *pengrawit* are the children with intellectual disability and physical disabilities such as muteness and deafness.

Jarog dance functions as character education, entertainment, identity and spirit booster for children to be more confident to perform in front of the public. The dance is also the identity of the students with special needs. The dance was involved in the celebration of the International Dance Day in Institut Seni Indonesia (Indonesian Art Institute) in Surakarta.

The sequence of *Jarog* dance was arranged according to the levels of intelligence of the children. It was categorized into three parts: *Jaranan* came first with the accompaniment of *gendhing dolanan laras pelog* with the children vocal song entitled *Jaranan*, followed by *Ganong* dance which performed humorous light acrobatic movements and *Dhadhak Merak* dance with the accompaniment of *gendhing Ponoragan*. The movements tended to be funny in slower tempo so that the *pengrawit* had to direct the dancers by highly raising hands in order to make it easier for them to see it. The participation of dance in the International Dance Day celebration in Surakarta raised the confidence and spirit for learning arts.

Persistent teacher and special techni-

ques for giving signals using loud *kendhang* beats and hand signals in the movement transitions were needed in the learning process. The lively music from *Gamelan* instruments were also needed as the accompaniment. There were many supporting factors as well as the obstructing ones in the dance performance, either internally or externally. The internal supporting factors were motivation, identification, sympathy and audience's interest. The external supporting factors were the influence of the world recognition, the motto "Solo Berseri", and the development of technology. The obstructing internal factors were the difficulties in practicing and adapting the movement, *gendhing* which was memorized easily, the beats of *kendhang* and other instruments which should have been louder. The external obstructing factors were the time-consuming rehearsal which interfered the children's study hours, less attention from their parents, and the poor cooperation with the supporting *karawitan* musicians.

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