

THE ROLES OF THE DANCE EDUCATION INSTITUTE AND THE NGAYOGYAKARTA HADININGRAT PALACE IN THE INHERITANCE PROCESS OF YOGYAKARTA CLASSICAL DANCE STYLE

✉ **Muhammad Fazli Taib Bin Saearani**

✉ Sultan Idris Education University (UPSI) Malaysia

E-mail: fazli@fmosp.upsi.edu.my

Received: April 22, 2015. Revised: May 5, 2015. Accepted: June 13, 2015

Abstract

This study aims to examine the roles of the Ngayogyakarta Palace, formal educational institutions, and non-formal educational institutions in the inheritance of the classical court dance of Yogyakarta or *Tari Klasik Gaya Yogyakarta* (TKGY). The method employed was a qualitative method through interviews and observations with a number of informants from dance institutions in Yogyakarta. Based on the interviews, a number of independent and collaborative roles among the three types of institutions under study can be identified. These roles were then placed in a theoretical framework related to the inheritance of the classical court dance of Yogyakarta (TKGY) that justifies the reasons why it can be well-inherited in the Special Region of Yogyakarta. Based on this effort, it was found that each institution took a place in the attempt to support the inheritance layers (core, practical, philosophical, and developmental) causing the absence of problems in the existence of the classical court dance of Yogyakarta in the Special Region of Yogyakarta. These findings then can be used as the best practice for the inheritance efforts for classical dances in other places in the Indonesian Archipelago.

Keywords: Inheritance of classical dances; the Classical Court Dance of Yogyakarta; *sanggar* (dance studios); the Ngayogyakarta Hadiningrat Palace

How to Cite: Saearani, M. F. T. (2015). The Roles of The Dance Education Institute and The Ngayogyakarta Hadiningrat Palace in The Inheritance Process of Yogyakarta Classical Dance Style. *Harmonia: Journal of Arts Research And Education*, 15(1), 77-87. doi:<http://dx.doi.org/10.15294/harmonia.v15i1.3761>

INTRODUCTION

Classical dances are aesthetic treasure that serves as an important identity of a culture from which they originate. It is not surprising if this art gains a good place in the hearts of the society. However, this art can be dimmed due to economic, political and social-cultural pressures as well as the attention of the authorities. Therefore, cross-generational inheritance efforts involving multiple parties, especially those with the competence and authority that go along with the efforts are necessary.

Tari Klasik Gaya Yogyakarta (TKGY) or the classical court dance of Yogyakarta is one of the classical dance genre that is still able to survive until today. TKGY resilience against the trend of convergent global cultures raises the question on the mechanisms that the Special Region of Yogyakarta uses to provide the situation that is conducive to the development of this classical dance. The actors involved can definitely be instantly recognizable. The actors such as the Ngayogyakarta Palace, *sanggar* (dance studios), and formal and non-formal educational institutions play

a role that cannot be separated from this development. Nevertheless, the mechanism and the roles have never been investigated in detail. This study tries to uncover how these actors become agents of inheritance of TKGY in the Special Region of Yogyakarta. In turn, this study can be a source of ideas in further development of TKGY in the attempts to maintain traditional aesthetic values of the Javanese society in the Special Region of Yogyakarta.

Art Inheritance

Art is one of the main elements of culture. According to Arnold Hauser (1985:557), the elitism of art is one of the main factors that encourage art inheritance. It is possible since the cultural elites have a tendency to be conservative and art is one of the conservatism expressions. This conservative attitude then creates art that is considered having high values, i.e. art with strict rules and that does not give a compromise. This inheritance system, however, has to deal with the changing times and the changing trends in humans' creativity and as a consequence, although these restrictions will still be maintained, compromises will still occur on the restrictions that are seen as something not fundamental.

An artwork cannot only be viewed from the perspective of the creators, but also from the perspective of the consumers. From the perspective of the consumers, an artwork can be seen as a phenomenon or semiotics (Preston-Dunlop and Sanchez-Coldberg, 2012:104). As a phenomenon, artwork is an aesthetic object that offers the beauty that it contains. One simply needs to perceive and gain the pleasure from what she/he perceives from an artwork. Artwork as a phenomenon concerns more with the emotional values of humans. As semiotics, artwork serve as a forum that conveys signs. These signs are symbolized in various aspects of the artwork and can inspire humans to interpret them. When this happens, the cognitive aspect of the audience will be more possible to touch making them perform an analysis related

to the meanings that the artwork conveys.

In line with these two aspects, it is clear that artwork can form layers related to aspects of its inheritance. The structure of a piece of artwork consists of four layers: the core, practices, philosophy, and the outer layer. The core layer is the innermost layer and serves as the identity of the artwork. It characterizes the genre and without this core, a piece of artwork cannot be classified into a particular genre. A restriction created by the elite to keep the heritability of a piece of artwork is the essence of the artwork. The second layer is the practical aspect of the artwork.

It is in this aspect that a piece of artwork serves as a phenomenon. It emerges as a visibility and can be completely sensed by the humans. The third layer is the philosophical layer that drives the process of analysing among art lovers. This layer is responsible to bring the art as a semiotic. Philosophy can be derived from a standard value standardized from the intention of the art creator or the socio-cultural background of the artwork. The outermost layer is the outer layer which is the face-to-face point between the artwork and the context that it presents. A piece of artwork that is passed down will travel through a dimension of space and time that is different from the moment it is produced.

The adaptability of the artwork in this layer is tested through its ability to survive. Because of its nature, in this layer, pieces of artwork will undergo modifications depending on their respective time. This layer is a layer without any limitations since its vastness will depend on the dynamics of human life as an art connoisseur and creator.

Social Institutions

An institution refers to acting patterns that spread and are widely accepted by the society. In a cultural context, there are two types of institutions, i.e. ancient institutions and second-order institutions (Kanellopoulos, 2012:74). The society itself is an example of ancient institutions while the way the society articulates and imple-

ments its own self is a example of second-order institutions. This second-order institutions can take a transhistorical form like languages or a specific form such as administrative areas or production and consumption of art. The most stringent form of *pranata* is institutions. In this study, there are three types of institutions being investigated, namely the palace, formal institutions, and non-formal institutions (*sanggar*).

The Classical Court Dance of Yogyakarta (Joged Mataram)

TKGY is a dance genre first developed amidst the Ngayogyakarta Hadiningrat Palace. TKGY is distinguished from modern dance with an emphasis on candour, grace, mystique, or the spirit of militancy reflected in its movements. As an elite dance, TKGY is governed by the principles that go in line with the royal manner called *Kawruh Joged Mataram*.

Some TKGYs are created by a creator called *empu* and these creators present those TKGYs to the Sultan. The creator of some other TKGYs are unknown and these TKGYs have no longer had a copyright (Novrisal, 2009:167).

TKGY can be classified by gender, complexity, or theme. Based on the gender, it can be classified into male dance, female dance and mixed dance. According to the complexity, it can be divided into single dance, paired dance, and group dance. Mix dance tends to be more complex because it also involves minimally two dancers from each gender. Even so, we can also see single-gender dance performed in high complexity such as *bedhaya* performed by nine princesses, with their respective name and symbolism (R.M. Soedarsono, 1997:144-145), and the dance drama of *wayang wong* that once was performed by a number of men in a colossal manner. Based on the theme, TKGY can be divided into pantheon-themed dance (the story of gods), history-themed dance, and daily life-themed dance.

The Ethnochoreology Perspective

The ethnochoreology approach was employed to examine the essentials of the study on the art of dance and the cultural core associated with multidisciplinary data collection. The term "ethnochoreology" more popularly known with a term "choreology" has been introduced by Gertrude Prokosh in 1960s as follows.

"Choreology recognizes the cultural setting of dance, including the cultural position of individuals and the sexes, and pattern of social organization and economic activity. It can identify local styles and styles spread over larger areas. Further, choreologists can design comparative studies to solves problems of prehistory, orthogenesis, diffusion, and internal and acculturation changes".

Therefore, the idea ethnochoreology which the first term choreology is a way to get to know the cultural settings of dance including the cultural position among the individuals, gender, patterns of social organizations, and economic activities. It can identify the local style and the style that spread in other areas. The choreologists can devise a pattern of comparative studies to solve the problems related to prehistory, orthogenesis (origin), diffusion (spread), internal changes and acculturation for recording activities on dance.

Dance Education in a Formal and Non-Formal Manner

The inheritance method, the researcher employed the following midway model of the art of dance in education.

The distinctive features this model are important in dance experience in all sectors - primary, secondary and tertiary education. These are: (a) the there process of creating, performing and appreciating; (b) emphasis on dances; (c) the education that these lead to - artistic, aesthetic and cultural.

The midway model proposed by Smith-Autard is illustrated in the following Table 1.

The model has been developed by Jacqueline Smith in connection with the

applications for education in the art of dance. The scope of the model can be seen in the development of the art of the classical court dance of Yogyakarta to describe the educational process in the teaching and learning aspects of the art of dance through formal and non-formal dance educational institutions. The method of inheritance will also discuss how the classical court dance of Yogyakarta as the primary sector composes the artistic, aesthetic, and cultural part which plays an important role towards the educational development in the field of the art of dance.

METHOD

This study employed several data collection methods such as observation, semi-structured interviews and qualitative data analysis. The informants in the interviews consisted of nine people including informants from formal and non-formal dance educational institutions. Informants from formal dance educational institutions consisted of two lecturers and one principal, i.e. a lecturer from the Dance Education Department, Faculty of Performing Arts, Indonesian Institute of Art (ISI), Yogyakarta and a lecturer from the Dance Education Department, Faculty of Languages and Arts, State University of Yogyakarta (UNY), as well as the Principal of a State Vocational School SMK Negeri 1 Kasihan, Bantul.

Informants from non-formal educational institutions consisted of heads of a number of dance studios, namely the Yayasan Pamulangan Beksa Sasminta Mardawa (YPBSM), Yayasan Among Beksa

Student Foundation (YSAB), Paguyuban Suryo Kencana Art, Irama Tjitra, Retno Aji Mataram, and Wiraga Apuletan. In addition, observations were also made in the Student Activity Unit of Swagayugama, Gadjah Mada University, and the Mirota Dance Community.

FINDINGS AND DISCUSSION

The Roles of the *Ngayogyakarta Hadiningrat* Palace

Morphologically, the word “*keraton*” or palace is derived from the root word “*ratu*” or queen that constitutes the word “*keratuan*” (Suyami, 2008:11). It is interesting to see that this term is a feminine term of a leader. Its masculine pair is “*kerajaan*” or kingdom. Later, this term of “*kerajaan*” or kingdom is attributed to the name of a larger area that includes the entire region ruled by a leader, while the word “*kraton*” or palace becomes the name of the region where the ruler resides. *Kraton* is sacred and well-preserved, just like appropriate perception of women based on the Javanese culture. Therefore, we can see that in the Javanese culture, there is a gender-based division of space.

Kraton Yogyakarta or the Palace of Yogyakarta is based in *Bangsals Kencana* (Kencana Ward) and the front part of this ward (*tratag*) is an area that one of which serves as a dance floor (RM Soedarsono, 1997:456). Similarly, all the residences of the nobility, at least from the level of *wedono*, have a *pendapa* (hall), and this hall functions as a dance floor. Construction of the hall is made as a floor covered with a canopy roof that connects to the main part

Table 1 . Midway model proposed by Smith-Autard (Source: Smith-Autard, 1994)

Education	MIDWAY	Professional
Process	Process + Product	Product
Creativity	Creativity + Knowledge	Knowledge
Imagination	Imagination + Individuality	Individuality
Feeling	Feeling + Capability	Capability
Subjectivity	Subjectivity + Objectivity	Objectivity
Principle	Principle + Technique	Technique
Open Method	Open Method + Closed Method	Closed Method
THREE BASES		

of the house and is supported by a large number of poles. Such construction allows TKGY experiences realer elitism symbolism, where the main ruler (sultan or homeowner) resides in the front part and can see directly the whole performances. This is different from the situation that the audience who stands either on the left and right has.

In today modern times, the *Ngayogyakarta* Kingdom is not found any longer, but the *Ngayogyakarta* Palace still exists. This can be interpreted as narrowing the regions even sublimation of regions, where the *Ngayogyakarta* Kingdom has fused together with the Indonesian territory forming a unitary region characterized by a unity leader (a governor that also serves as a sultan) of Yogyakarta. This fusion move the position of the Palace as a center of government into a center of cultural development with the spirit of the democracy "throne for the people".

It is this peak position that serves as an important point to put the role of the *Ngayogyakarta Hadiningrat* Palace in the attempts of TKGY inheritance. This is then reflected in the Palace's visions to preserve and uplift culture based on the Qur'an and al Hadith with the aims of transforming itself into a world cultural center with the values of *Hamengku* (protective and fair), *Hamangku* (generous and keeping the promise), and *Hamengkoni* (responsible for the actions and decisions taken) as the bases, which in turn encourage the spirit of patriotism for the socio-cultural welfare of the society and the nation (Kraton Ngayogyakarta Hadiningrat, 2002:250). In the Palace of Yogyakarta, the governing Sultan has a title of *Ngarsadalem Sampeyandalem Hingkang Sinuwun Kanjeng Sultan Hamengku Buwono, Senapati Hing Ngalaga Ngabdurrahman Sayidin Panatagama Kalifatullah Hingkang Jumeneng Kaping I, II, III*, (depending on the government of the Sultan). At present, the ruling Sultan is Sultan Hamengku Buwana X.

TKGY as one of the cultures originated from the Palace has the same long history as the age of the Palace itself. The

sultans, even Sultan Buwana I was a figure who love to practice dancing, as revealed by *Babab Prayud* (the Chronicle of Prayud). Some TKGY has a status as a heritage dance (*tari pusaka*). *Wayang wong*, *beksan Trunajaya*, *serimpi*, and *bedhaya* are four dances that can be traced to the period of Sultan Hamengku Buwana I. *Beksan Trunajaya*, for an example, has always been performed in the marriage of the sons and the daughters of the sultans in the palace since the reign of Sultan Hamengku Buwana I to Sultan Hamengku Buwana VIII (Hadi, 2001:67). In its development, *wayang wong* and *bedhaya semang* move into a different direction. *Wayang Wong* becomes a dance that continues to be exhibited and serves as the pride of the palace, at least since the reign of Sultan Hamengku Buwana V to VIII. In the later periods, *wayang wong* has decreased due to changes in the aesthetic tastes of the society and the political structure of the palace (RM Soedarsono, 2000:4). On the other hand, *bedhaya semang* dance becomes a sacred secret and hidden dance (RM Soedarsono, 1997:31).

During the ruling of Sultan Hamengku Buwana V (1823-1855), an organization that trains male royal dancers to learn *Bedhaya Semang* dance that is a female dance had been established (RM Soedarsono, 1997:35). In addition, Sultan Hamengku Buwana V develops a dance with a theme of endogamy marriage amidst the palace that lead to a new theme in the development of TKGY that was initially inspired by war and beauty. In the era of Sultan Hamengku Buwana VI (1855-1877), the sultan allowed the development of TKGY outside the palace as long as the dance is not developed as exactly the same as that of the palace and does not have the same high position as TKGY performed in the palace.

This effort is exemplified by *joged jengkeng* performed with a squat position, which is not performed in the palace. *Joged jengkeng* develops into several types such as *langen driyan* (fun dance), *langen asma-rasupi* (romance dance), and *langen wiraga*. Meanwhile, the development in the palace was facilitated by Sultan Hamengku Bu-

wana VIII who tried to improve the welfare of the royal dancers while at the same time improving the quality of the dancers through preparation and practices. After this period, a period of hiatuses emerges. During this era, TKGY in the palace was not developed very well due to the political situation during the World War. This period of hiatuses then ended in 1973 when Sultan Hamengku Buwana IX reactivated dance activities in the palace through the organization of *Kawedanan Hageng Punakawan Kridhamardawa*.

Nevertheless, this activity returned to fade and the role of the palace in TKGY direct inheritance had been much reduced (Hartley, 2008:16). The palace remained playing an indirect role by serving as the initiator of the establishment of non-formal institutions, providing the management or the teachers, serving as the trustee and providing facilities as well as prestige for the students. It was in 2013 that the inheritance activity finally was carried out directly in the palace through the dance studio of *Sanggar Tari Kraton Pamulangan Hamung Bekso Wasiso*. In addition, the performance activities were conducted every Sunday morning at the *Sri Manganti Hall* of the Yogyakarta Palace, with formal institutions and non-formal institutionstakeing turns presenting the performance that was managed by the *Tepas Pariwisata Kraton Ngayogyakarta*

In contrast to the conditions in the Palace, TKGY developed outside the Palace experiences a revival. In 1918, two princes of Sultan Hamengku Buwana VII, namely Prince Suryodiningrat and Prince Tejakusuma, founded the organization of *Krida Beksa Wirama* (RM Soedarsono, 2000:48-49). After the independence of the Republic of Indonesia, *Babandan Among Beksa* and *Siswa Among Beksa* developed into organizations that promote TKGY among the society. *Babandan Among Beksa* got increasingly dimmed while *Siswa Among Beksa* developed into an official institution in 1978. The innovation given was that students did not have to be courtiers to be a TKGY dancer. They just needed to follow

the rules of the royal etiquette.

Integration of the Yogyakarta Palace with the Unitary State of the Indonesian Republic (NKRI) provides a distinct advantage. Many of the descendants of the palace has an important position in the local government. Those positions are then used to encourage the development of culture, including TKGY. In 1962, the local government established *Pusat Olah Tari* or POT (a center for dances) which supplies dancers for state ceremonies, especially to welcome state guests. Meanwhile, the local government through the Regional Office of Culture (*Dinas Kebudayaan*) also continues to encourage the reconstruction of classical dances.

In addition to the members of the royal family, another important role is also played by *abdi dalem* or the courtiers. The courtiers serve as a bridge between the Palace and the society. They still work in the palace to improve dignity, to be an example, to build friendship and kinship, to feel honored, and to preserve ancestral customs and culture (Huriyah, 2012). In the past, these courtiers played a role in the inheritance of TKGY based on *sendiko* given by Sultan. At present, they act proactively through the submission of proposals to Sultan.

The Roles of Formal Educational Institutions

In accordance with the educational system of the NKRI, formal education plays a role in the inheritance of TKGY starting from secondary-school-age students. It is represented by SMKN 1 Kasihan. The role of SMKN 1 Kasihan is apparent from the large proportion of dance courses compared to other programs in this vocational school. Also, the students who study in this school do not only come from Yogyakarta but also from other centers for dance development in Indonesia such as Padang, Surakarta and Jakarta, as well as from abroad. A number of subjects introduced allow TKGY to be inherited. They cover body work, choreography, and the dances themselves.

Formal institutions at the college le-

vel have a special department for the art of dance. The State University of Yogyakarta (UNY) is a special formal institution with an orientation to educate students to become TKGY teachers. These characteristics make the teaching is done using the method of left-handed dancing, in which the lecturers demonstrate the movement by facing towards the students. This method differs from the traditional teaching method of TKGY where the students watch the back of the lecturers demonstrating the movement. Another formal institution, namely the Indonesian Institute of Arts (ISI) is a formal institution with more orientations towards art compared to UNY. The dance department in this institution is a transformation of ASTI Yogyakarta that was built in 1963. Many of the lecturers here are a courtier.

The inheritance is also carried out by the students, especially those not departing from the art of dance study program. This is done to maintain their interest in dance in college environments. The Student Activity Unit of Swagayugama is one form of formal institutions that seeks to pass TKGY in the university level. This Student Activity Unit has a special schedule of training for the student dancers.

The Roles of Non-Formal Educational Institutions

Non-formal institutions performing TKGY inheritance in Yogyakarta generally consist of dance studios called *sanggar*. Most of these studios has a strong association with the palace, either because their founders are the members of the royal family or courtiers, or because these *sanggar* are established in the palace environment. *Sanggar Paguyuban Kesenian Suryo Kencana*, for an example, was founded in Ndalem Suryowijayan by G.B.P.H. Soeryobrongto and R.M. Ywanjono Soeryobrongto.

In these dance studios, dance education is done in bulk with only a few teachers. The teaching method applied in this condition is the matrix method where the students take turns occupying the front position where the teacher. In contrast to

formal institutions that teach male dance to female dancers and vice versa, non-formal institutions are generally more specific by teaching dance to dancers considering their respective gender. A non-formal institution that is quite different is *Wiraga Apuletan* that does not restrict the students based on a particular character or gender. This step increases the retention of the students because there is a greater variation in the types of dance that can be learned by an enthusiastic student.

Similar to formal institutions, the level of a dancer depends on his/her complexity mastery. Therefore, the group dance is the highest level of dance taught in these institutions. These teaching efforts are then go in line with the achievement of these dance studios. A number of dance studios have managed to bring TKGY to the international stage. The students come from the early childhood to the general public. This is what distinguishes the range of students educated in non-formal institutions from those formal institutions that are restricted by age. Every student that goes to non-formal institutions is placed in the corresponding age group. Lower age groups (early childhood and children) generally more frequently learn common dances while higher age groups (adolescents and adults) have been more specific on TKGY. In a large studio, in these age groups, there is a level that classifies the students based on the complexity dances taught.

As a form of inheritance, non-formal institutions document their dance in an audio-visual form to be sold to the market. This recording serves not only to provide general knowledge, but also to provide a teaching resource for art teachers or lecturers. Some of those non-formal institutions sell it freely, while the others sell it in a limited number.

In the audio-visual dissemination efforts, the roles of media and sellers that provide publication become important. One of the sellers that provide publication with a major role is *Mirota Batik*. This is a famous batik shop. Although the orientation is more on the commercial aspect, this

store also has a stage that performs TKGY every Saturday night.

Non-formal institutions, in TKGY inheritance attempts, do not only make educational and publicity efforts. Just like formal institutions, in a certain period of time they also conduct discussions and education related to art to the general public. If dance studios simply attempt in terms of inheritance, then the identity of these dance studios will not emerge to the surface. For this reason, almost every studio tries to bring their own characteristics. These characteristics mainly derive from the efforts of modifications either in the forms of costumes, new styles of dance, theatres, or new stories. These modification efforts are also made by formal institutions. In fact, in formal institutions, creation efforts are made by both the students and the lecturers while in non-formal institutions, creation efforts are made only by the teachers and the leaders.

Relationships among the Palace, Formal Institutions, and Non-Formal Institutions in the Inheritance of the Classical Court Dance of Yogyakarta

Based on the above explanation, it can be concluded that the relationship among the Palace, formal institutions, and

non-formal institutions is reciprocal in nature. This reciprocal relationship is shown in Table 1 below. This reciprocal relationship suggests that the Palace, formal institutions, and non-formal institutions cannot be separated from one another in the inheritance of TKGY.

The Inheritance Model of the Classical Court Dance of Yogyakarta

The four-layer art inheritance model can be found in TKGY. The essence of TKGY is the standard benchmark, while the philosophical values are reflected in its movement, story, and implementation. The implementation aspect is an aspect with the most abstract, largest and the most standardized philosophical values. In TKGY, the philosophical aspect of this implementation is referred to as *Kawruh Jaged Mataram* (*sawiji, greged, sengguh, and ora mingkuh*).

The position of each institution in the layers of TKGY is shown in Figure 1. It can be seen that the Palace holds all the layers of inheritance. Formal institutions emphasize more on an open layer in the efforts to develop TKGY and idealize TKGY by introducing the philosophical values of TKGY. This is consistent with the general role of formal institutions that is related

Table 2. The Reciprocal Relationship among the Palace, Formal Institutions, and Non-Formal Institutions

Source	Target	Form of Influence
The Palace	Formal Institution	Trustee, provider of facilities and prestige for students/ college students
The Palace	Non-Formal Institution	Initiator, manager, trustee, means, prestige for students/ college students
Formal Institution	The Palace	Honorary title, cultural study, forum for sultanate studies
Formal Institution	Non-Formal Institution	A reference for students to learn more in-depth
Non-Formal Institution	The Palace	Promotion media for the Palace, provider of opinions related to the characteristics of the performance, assistance in activity preparation
Non-Formal Institution	Formal Institution	Providing teachers, facilitating the teachers/ lecturers to train their students/ college students, facilitating formal institutions to utilize students/ college students for both school and governmental purposes

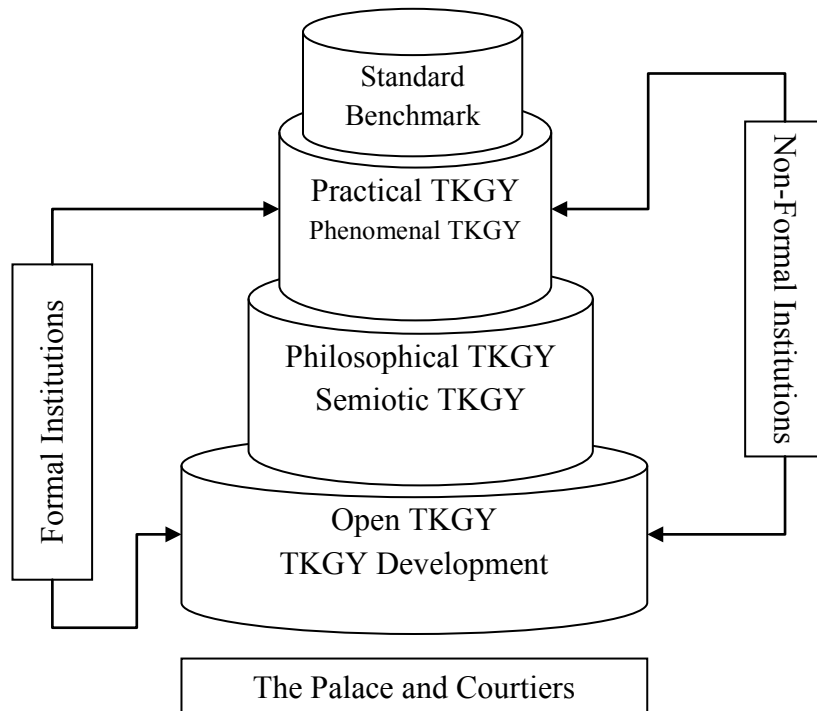


Figure 1. The Model of TKGY Inheritance

Table 3. Roles of each institutions in TKGY inheritance

No	Institution	Description
1	The Palace	All aspects that compose the TKGY model are fostered, starting from the formation of the standard benchmark to the unrestricted development of all institutions of the Palace. Even Sultan is the creator of the dance. Sultan Hamengkubuwana I, for an instance, creates <i>wayang wong</i> , <i>beksan Trunajaya</i> , <i>beksan etheng</i> , <i>beksan guntur segara</i> , <i>beksan wayang serimpi</i> , and <i>bedhaya</i> . Sultan’s daughters learnt <i>serimpi</i> Sultan’s sons and the male royal family members learnt male dances, except for Sultan’s sons and the male royal family members with feminine characteristics that can play the princess characters in <i>wayang wong</i> . Sultan’s daughters and the female royal family members performed <i>bedhaya</i> and <i>serimpi</i> dances. (R.M. Soedarsono, 2002:2).
2	Courtiers	Courtiers perform the TKGY while creating the dance to be presented to Sultan. Before 1918, it was only the courtiers as an external group that do not belong to the royal family members that were allowed to perform TKGY.
3	SMKN 1 Kasihan	Practical TKGY and philosophical TKGY are taught in a balanced manner
4	The Dance Education Department of the State University of Yogyakarta (UNY)	A conservation and research and development institution with an orientation towards education with a tendency towards inheritance

5	The Dance Department of the Indonesian Institute of Arts (ISI)	Similar to UNY, but it is freer
6	UGM Swagayugama	Very practically-oriented because most members do not have the basic for TKGY at all. In addition, there is competition among student activity units to become prominent in UGM while the background of each student activity unit is different (not specific in TKGY)
7	Mirota	Highly practically-oriented since TKGY is not the main part of the activities of the institution
8	Yayasan Among Beksa	Prioritizing practicality but still attempting that every dancer internalizes philosophical values
9	Yayasan Pamulangan Beksa Sasminta Mardawa	Practical with the attempts to internalize the philosophical values
10	Irama Tjitra	The orientation of the creation can be felt through the creation of the show. But it has intensive inheritance efforts
11	Paguyuban Kesenian Surya Kencana	Practical orientation
12	Retno Aji Mataram	Practical orientation
13	Wiraga Apuletan	Practical orientation. Creation is made by the teachers

to human cognitive aspects (education, internalization of values, and research). Meanwhile, non-formal institutions focus more on the inner layer of TKGY characterized with the emphasis on TKGY as a phenomenon.

Details of the roles of each institutions in TKGY inheritance can be seen from Table 3 below.

CONCLUSION

The results of this study reveal the roles of each actor and the complex interactions among the three actors in TKGY inheritance: the Palace, formal institutions, and non-formal institutions. The interactions among the actors generate elements of the TKGY inheritance model that maintain TKGY to survive its original form among the community. These results are therefore beneficial to the inheritance efforts of other classical dances in the Indonesian Archipelago both for cultural

centers (the Palace and government), formal institutions (schools and colleges), and non-formal institutions (dance studios and art communities).

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