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A Revitalization of *Tandhakan Wedok* Dance in Jatiguwi Village, Sumberpucung District, Malang Regency

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Abstract

Tandhakan Wedok Dance grows and develops in the Jatiguwi Village environment. This dance has already existed since 1930 and it does not know who its creator. However, the *Tandhakan Wedok* Dance was inactive in 1932-1990. Around 1990 the *Tandhakan Wedok* Dance was just remade by Mbah Madyo and Mbah Chatam. The purpose of this study is to describe, analyze, and interpret narratively about a revitalization of *Tandhakan Wedok* Dance by using an anthropological dance approach. This study is focused on the *Tandhakan Wedok* Dance, including the revitalization of the *Tandhakan Wedok* Dance with the research location of Jatiguwi Village, Sumberpucung District, Malang Regency. The techniques used for the data collection in this study are observation, interviews, and documentation. The results of the research are as follows: the stages of the revitalization process which consists of reformulating new views, communication, organization, adaptation, cultural transformation, and routines. The *Tandhakan Wedok* Dance presentation consists of movement, music accompaniment, make-up and clothing, and floor patterns. The *Tandhakan Wedok* Dance movements are divided into elements of motion which are divided into four, consisting of elements of the head, hands, body, and feet. The motion motives consist of 25 motives of motion. The motion phases are divided into 20 phrases. Sentences of motion/ types of movements of the *Tandhakan Wedok* Dance namely stationary motion, various motor movements, and various connecting motion. Paragraphs or motion groups have three groups, namely *gawang* forward, core, *gawang* backward. 15 musical instruments used in the *Tandhakan Wedok* Dance. The makeup used is beautiful makeup and for fashion, namely *cundhuk penthul*, *sunggar*, jasmine flower, *suweng*, necklace, long cloth for *dodotan*, belt, *sampur/ shawl*, and *jarik*. There are nine floor patterns of the *Tandhakan Wedok* dance.

Keywords: revitalization, tandhakan wedok dance, madyo laras studio

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INTRODUCTION

Traditional dance is an art that grows and develops from generation to generation in the surrounding community and it cannot be separated from cultural values. Art as a media for expressing national identity that can be found in several places (Haeril & Ali, 2019: 2). One of them is in Malang Regency, traditional dance which grows and develops as part of the culture of the community that brings its own characteristics by adjusting the region. The type of traditional art that has been established and that is closely related to its tradition is art which the life force depends on the greatness of culture, the public order, and the culture that supports it (Yulinis, 2019: 94). Dance is a cultural identity that describes the characteristics of its origin, namely the community (Restela & Narawati, 2017: 190). *Tandhakan Wedok* dance which is the identity of Jatiguwi Village, is a group dance performed by female dancers.

Tandhakan Wedok dance grows and develops in Jatiguwi Village. *Tandhakan Wedok* which means female dancer used to be a Welcome Dance like Beskalan Dance but the difference is in the classification of time, performance. At noon, the Beskalan Dance is presented and for the evening, the *Tandhakan Wedok* Dance is presented. Beskalan Putri dance is a form of female dance that has developed into a dance that is closely related to the "Andhong" performance (Astuti, Martono, & Hidayat, 2019: 1). This dance has already existed since 1930 and do not know who its creator. However, the *Tandhakan Wedok* Dance experienced inactivity in 1932-1990. Traditional dance is also one of the cultural activities that exist in community (Maryati & Pratiwi, 2019: 24). Tumbuh dan berkembangnya suatu karya cipta tradisional di suatu daerah yang pada umumnya dikembangkan secara turun temurun dari suatu generasi ke generasi berikutnya, tidak dapat dilepaskan keberadaannya dari pengetahuan tradisional yang dikenal oleh masyarakat di daerah tersebut (Sukihana & Kurniawan,

2018:52). The growth and development of a traditional creative work in an area that is generally developed from generation to generation, it can not be separated from its existence from traditional knowledge known to the community in the area (Sukihana & Kurniawan, 2018: 52).

The fading of the meaning of community from 1932-1990 to the *Tandhakan Wedok* Dance which which has been around for a long time. This is what causes the fading of culture and customs that have been inherited by ancestors due to the lack of public concern for their own culture to preserve and love this form of culture (F. Wahyuni & Nelisa, 2019: 483). The development of community brings about the fading of knowledge of traditional values so that it has an impact on the way of community thinking against the culture (Mufrihah, 2019: 85). Because art is an element of culture itself and art is the identity of a region to show its existence (Gunarto, Qodariah, & Jumardi, 2020: 31).

Around 1990, the *Tandhakan Wedok* dance was reworked by Mbah Madyo and Mbah Chatam. In this case, the dancers' body movements which are worked on and used to create a work (Andayani, 2018: 75). The reappearance of the *Tandhakan Wedok* Dance was preceded by the efforts of the Jatiguwi Village artists to raise and reintroduce it to the community. Learning *bakti/ dumadi* or "serving" that is presenting a work for the community, especially for the nation and state, what is obtained by doing *bakti* is peace of mind, because the obligations as a member of community have been described, namely by presenting the best thing (Kartini, Sauri, & Ruyadi, 2020 : 43). The effort to revive the art is a revitalization effort. Revitalization is a process of creating works of art by utilizing the phenomenon of traditional art (it is still vitally refers to tradition) (Nursyam & Fadhil, 2018: 83).

The artists in making efforts to revitalize *Tandhakan Wedok* Dance do not leave the existing form and still uphold traditional values. The revitalization of traditional

performing arts requires hard efforts, as well as comprehensive strategic steps to "revive" the power of the art, so that it gets new power or vitality and "life" (Aprilia, 2018: 635). The excavation process of the *Tandhakan Wedok* Dance was continued by the artists of Jatiguwi Village who received a good response from the community of Jatiguwi Village. The community understands the important needs of reviving arts that are not active in the modernization era. The revitalization of folk traditional arts in the modernization era indicates a longing or important need in complex village life (Wahyuni & Seriati, 2009: 157). To return the love for traditional arts and to build regional cultural values in the younger generation, joint efforts are needed from all elements of community, especially public figures and artists who are still exist (Ismah, 2018: 30).

The importance of this study was carried out to inform the community of Malang Regency about the *Tandhakan Wedok* Dance as a form of inheritance from their ancestors that needs to be kept and preserved, through the art of being able to educate community related to history and knowing the traditional values of their ancestors so that they are not forgotten by local community. The defense and preservation of traditional arts in the present as well as efforts to strengthen the friendship for each member of the community who come to the performance event, also create positive activities for members of the community, especially the younger generations (Gunawan, Qodariah, & Jumardi, 2020: 60).

METHOD

The research method used in this study is a qualitative method with the anthropological approach to dance. The study with qualitative method was chosen because the study aims to describe, analyze, and interpret the narrative about the revitalization of *Tandhakan Wedok* Dance. The reason of the researcher chose the qualitative method and the anthropological approach to dance was because the information

obtained and the information from the observations in the research process showed that this study occurred naturally without any manipulation of the existing circumstances and conditions.

This study is focused on the *Tandhakan Wedok* Dance, including the revitalization of the *Tandhakan Wedok* Dance with the research location of Jatiguwi Village, Sumberpucung District, Malang Regency. The research location is where the research was conducted. Based on the many dance studios in Malang, Jatiguwi Village is a location that brings back the *Tandhakan Wedok* Dance. The research objective is to revitalize.

The techniques used for the data collection in this study are: Observation terminologically that is interpreted as observation or careful review, Documents are the data searches regarding variables in the form of notes, transcripts, books, magazines, journals and others, interviews are a meeting of two people to exchange information and ideas through questions and answers, so that the meaning can be constructed in a certain topic, and interviews to obtain data and information from direct sources, namely the chairman of the Madyo Laras Studio, *gamelan* musicians, dancers, families, and the community of Jatiguwi Village who assisted in the research process regarding the revitalization of the *Tandhakan Wedok* Dance at the Madyo Laras Village Jatiguwi, Sumberpucung District, Malang Regency.

RESULTS AND DISCUSSION

History of *Tandhakan Wedok* Dance

No one knows for sure who its creator is, *Tandhakan Wedok* Dance has been known to the community since 1930 because this dance has been existed for a long time in the community, only lack of attention by the surrounding community. However, if it studied related to the traces of the heritage of the community of Jatiguwi Village in the past, the *Tandhakan Wedok* Dance has experienced suspended animation in 1932-1990. Around 1990, the

Tandhakan Wedok Dance was worked on again by Mbah Madyo and Mbah Chatam. At that time, in Jatiguwi Village there was still no studio but activities were still ongoing. At the beginning of the *Tandhakan Wedok* dance learning process, Mbah Madyo asked to find six female dancers to be given knowledge and skills related to the dance. It is known that Mbah Madyo knew the *Tandhakan Wedok* Dance from his father, namely Mbah Sarpan, the *Tandhakan Wedok* Dance is used in *Andong* performance as an entertainment for noble guests.

The *Andong* performance is the opening event of campursari with *gending-gending* 90s era. Previously, *Tandhakan Wedok* was a Welcome Dance like the Beskalan Dance but the difference was in the classification of performance times. The *Andong* performance at noon is the Beskalan Dance and the *Tandhakan Wedok* Dance is performed at night. The Beskalan Dance is presented for the community, the Beskalan Dance that grows in Jatiguwi Village is called Beskalan *Jangkep*. The night event for the *Tandhakan Wedok* Dance is devoted to treating privileged noble guests namely village officials and officials who present in the community environment. The *Tandhakan Wedok* dance is presented to guests who are privileged because of their smooth movements. The *Tandhakan Wedok* dance and the Beskalan dance actually coincide at the time when they are studied, but the Beskalan dance is more raised and known by the community and in the end it is discussed and packaged into a short one. Two dances that were studied, namely the *Tandhakan Wedok* Dance and the Beskalan Dance that were performed by Mbah Madyo and Mbah Chatam, in the first time the *Tandhakan Wedok* Dance used *gending lokcici* and then it used *gonggomino* and *paculgowang*.

The development of *Tandhakan Wedok* which means female dancers is a traditional group dance presented by at least three dancers and if it is more is better. At this time, *Tandhakan Wedok* Dance is functioned as the opening dance for Wayang Topeng Malang performance and village cleanup event in Jatiguwi Village. In the 2000s, this dance was

performed at the Tourism Office and a recording was made, with all members of the young dancers from Jatiguwi Village. On its way, the name of *Tandhakan Wedok* Dance was changed with the name *Bedhayan Putri*, but it was returned again to *Tandhakan Wedok* in 2016. Furthermore, *Tandhakan Wedok* Dance is active and it is always presented in every Malangan mask performance and village clean up event in Jatiguwi Village.

Revitalization of *Tandhakan Wedok* Dance

Art is a form of expression from the surrounding community which has its own characteristics in each region. Art can not be separated from the surrounding community, because community is a social creature that has culture and it is closely related to art. The community and art are a unit that is bound and related each other (Ardin, Cahyono, and Hartono, 2017: 61). Aiman, Hartono, and Syakir (2018: 290) state that art is an active, creative, dynamic element that has a direct influence on the formation of people's personalities. In line with this statement, Amelia and Supriyatna (2018: 13) state that because the art of dance did not appear suddenly, it was born through a long process, so that it can survive and develop until now. One of them is the *Tandhakan Wedok* Dance which was born in Jatiguwi Village, Sumberpucung District, Malang Regency.

Tandhakan Wedok dance is a traditional dance from Jatiguwi Village which has been existed since 1930 and it is not known who its creator. Traditional folk dance is known for its simplicity and communal nature with community (Matien & Putra, 2018: 46). *Tandhakan Wedok* dance which is the identity of Jatiguwi Village is a group dance that is performed by female dancers. Group dance has its own structure and arrangement of dancers, namely dancers who are assigned to group formations and their formations can done in group interactions (Hidajat, 2013: 81). The life and death of this art is determined by the social and cultural conditions of the rural community concerned (Faefindari & Handayani, 2020: 3)

The review of the *Tandhakan Wedok* Dance was initiated by the efforts of the artists of Jatiguwi Village to be reintroduced to the community. In this case, the revitalization of an effort to revive art that is still meaningful in the community and has an important function in activities in the community, so it needs to be maintained and developed.

Widyanato and Silalahi (2019: 27) state that revitalization is an effort to re-revitalize an area or part that was vital/ alive, but then experiences decline/ degradation. Therefore, the aim of revitalization is an effort to preserve and revive something that is considered important in its existence and the role of youth as the next generation of traditional arts in Jatiguwi Village. In line with this statement, Kurnianti, Indrianti, and Ariefianto (2019: 61) state that youths have an important role to play in maintaining and preserving Indonesian culture to avoid extinction.

Next, it will be explained the stages in achieving the revitalization process of the *Tandhakan Wedok* Dance. First, the reformulation of a new view is the stage of discovering new ideas that can be used to overcome cultural instability. An artist from Jatiguwi village named Madyo Utomo at that time asked to find six female dancers to be given knowledge and skills related to the dance. It is known that Mbah Madyo knew about the *Tandhakan Wedok* Dance from his father, Mbah Sarpan. The cultivation was carried out again in 1990 by Mbah Madyo and Mbah Chatam in Jatiguwi Village with the main objective of *nguri-nguri* (preserving) culture. The role of influential artists regarding the art of dance that will be revived and preserved through new work ideas. The existence of an artist's role in the village area is very needed, because artists in the community are the main point in a manifestation of revitalization in Jatiguwi Village.

Second, communication is the stage of announcing new ideas to the people involved which results in an agreement. Humans as social beings interact as the main need to communicate with each other in order to

achieve a cultured life. There are 5 steps in communication stage carried out by Mbah Madyo as the artist of Jatiguwi Village, namely attention, necessity, satisfaction, visualization, and finally action. The early techniques with attention to dance and music objects include extracting motion and music or dance accompaniment.

The second technique is necessity, recalling the *Tandhakan Wedok* dance movement and the gending or musical accompaniment that will be used as needed. The needs each artist to be fulfilled through the sent messages that function as a bridge, to communicate about the needs of the *Tandhakan Wedok* Dance which includes movements and *gending* or musical accompaniment that will be reused for dance performance.

The third technique is satisfaction, after members of the Madyo Laras studio sent messages about the needs of the *Tandhakan Wedok* Dance, the artists were satisfied with the decision to revive traditional arts that had to be kept and preserved. The satisfaction of the results obtained by these artists is connected to a response through behavior or actions in the revival of *Tandhakan Wedok* Dance.

The fourth technique in communication is visualization, after sent messages from each artist a response in communicating among members. The next stage is visualization for the musical accompaniment of the *Tandhakan Wedok* dance by giving notes to the composer about the notations that have been discussed together and the dance movements that have been agreed.

The last technique in communication is action, this is a technique of encouragement so that the artists are able to be moved and act in the next step in exploring the *Tandhakan Wedok* Dance. The action in the process of excavation the *Tandhakan Wedok* Dance is an act of the artists responding to the decision making that has been deliberated together in order to achieve a certain goal, namely the reactivation of the traditional dance of Jatiguwi Village.

Third, the organization is a forum and process of cooperation for a number of people,

which contains the organizational structure and objectives of the agreement of organizational members. The communication that is made by the artists at the stage of searching for methods or steps to be carried out is also a division of activities to revitalize the *Tandhakan Wedok* Dance according to the ideas that have been put forward. The division of tasks in the Madyo Laras Studio includes motion excavation and excavation in the *Tandhakan Wedok* dance accompaniment.

Fourth, Adaptation is an adjustment stage so that new ideas are accepted by the community. Adaptation is needed by humans to get idealized conditions in relation to other parties as well as changes in the environment. *Tandhakan Wedok* has been reactivated for the community after it has been inactive for several years and the performance was carried out at every *Tayub Beksan* event.

Fifth, cultural transformation in dance studies is the process of transferring the source culture until it is accepted by the target or target recipient. *Tandhakan Wedok* dance is a form of traditional dance that is in the process of revitalization through a cultural transition from an artist's source so that it can be accepted by the community. Cultural transformation is also the process of transferring ideas to a desired target so that the target can be carried out correctly in the form of an art which can then be enjoyed by the wider community.

Sixth, Routines are a stage of cultural stability again with the existence of a new culture that has become a habit in community. The routine stage is a stage of re-stability of a new culture and has become a habit in community to be moved and preserved. This last stage is intended that the *Tandhakan Wedok* Dance has been accepted by Jatiguwi Village community and it can maintain the original identity of Jatiguwi Village.

Dance Forms

The shapes are the fingers, wrists, whole hand, body, neck, hips, feet, knees and ankles. Astri and Hidayat (2019: 70) state that dance forms are essentially a series of various motives or movements that are manifested in a

complete and beautiful dance form. The form of *Tandhakan Wedok* Dance consists of elements that are never separated from movement, musical accompaniment/ accompaniment, floor patterns, make-up, and clothing.

1. Movement

Movement is the basis of expression, therefore we encounter movement as an expression of all emotional experiences expressed through irrational medium, namely body movements or (*ebahing sadaya sarandhuning badhan*) movements of the whole body (Hadi, 2007: 25). The following will be discussed, namely the element of movement, movement motives, movement phrases, sentence/ types of movement, movement groups/ paragraphs and movement group.

a. Element of Movement

The elements of dance movements are divided into four parts, namely the head, hands, body, and feet. The elements of the *Tandhakan Wedok* Dance include: (1) Head: *tolehan, sendal pancing, deglekan, and gobesan*. (2) Hands: *ngrucil, kluwengan, sikap tanjek, sembahan, pentang satu, kebyok sampur, kebyak sampur, cuthat sampur, seblak sampur, ukel, sekar suwun, mengikal, embatan, lembehan, and ngilo*. (3) Body: erect and *ogek* the stomach. (4) Feet: *tanjek, gedruk, gejuk, labas, nggelap, trisik, lombo, and timpuh*.

b. Movement Motives

The elements of these movements can be combined into movement motives. Movement motives in the *Tandhakan Wedok* Dance, are: *kebyok-kebyak, nggelap one pentang, tanjek position, sembahan, sekar suwun, singget, labasan arang, frizz, lembehan lombo, embat tangan, ongkekan, lawung, gobesan, bumi langit, rikmo, labasan, besutan, nggendewo, godekan, trisik, rajut, singget trisik, kencongan, pentangan, and closing sembahan*.

c. Movement Phrases

Movement Phrases of *Tandhakan Wedok* are: *nggelap pentang satu, singget gejuk, sembahan pembuka, singget, labasan arang, singget tanjek, embat tangan, ongkekan, lawung, sekar suwun, elur gadung, labasan, besutan, nggendewo, godekan, trisik, rajut,*

singget trisik, kencongan, and closing sembahhan.

d. Sentence or Types of Movement

Types of movement of *Tandhakan Wedok* dance, are: (1) *nggelap pentang satu* (consist of movement phrases: *kebyok-kebyak*, *nggelap pentang satu*, *singget gejuk*), (2) opening *Sembahan* (consist of movement phrases: opening *sembahan*, *singget*, *labasan arang*, *singget tanjek*), (3) hand *Embat* (consist of movement phrases: hand *embat*, *singget tanjek*), (4) *Ongkekan* (consist of movement phrases: right and left *Ongkekan*, *ngilorikmo*, *singget tanjek*), (5) *Lawung* (consist of movement phrases: *lawung*, *pentang satu*, *singget tanjek*), (6) *Sekar suwun* (consist of movement phrases: *sekar suwun*, *gobesan*, *lembehan lombo*, *singget tanjek*), (7) *Elur gadung* (consist of movement phrases: *elur gadung*, *bumi langit*, *sekar suwun*, *gobesan*, *singget tanjek*), (8) *Labasan* (consist of movement phrases: *labasan*, *besutan*), (9) *Nggendew* (consist of movement phrases: *ngikel*, *kebyok sampur*, *pentang satu*, *singget trisik*), (10) *Godekan* (consist of movement phrases: *godekan*, *lembehan lombo*, *sendal pancing*, *trisik*), (11) *Rajut* (consist of movement phrases: *rajut*, *singget trisik*), and (12) closing *sembahan* (consist of movement phrases: *kencongan*, *pentangan*, *sembahan*, *sekar suwun*, *singget trisik*).

Types of movement of stationary: *ongkekan*, *lawung*, *elur gadung*, *nggendewa*. Ragam gerak motorik movement: *nggelap pentang satu*, *sembahan pembuka*, *labasan arang*, *embat tangan*, *sekar suwun*, *labasan*, *besutan*, *godekan*, *trisik*, *rajut*, *kencongan*, closing *sembahan*. Types of connecting movement: *singget gejuk*, *singget tanjek*, and *singget trisik*.

e. Paragraphs and Movement Groups

(1) Maju gawang: *nggelap pentang satu*, *singget gejuk*, *sembahan pembuka*, *singget*, *labasan arang*, *embat tangan*, *elur gadung*, *singget tanjek*, *labasan*, dan *besutan*. (2) Inti: *nggendewo*, *godekan*, *trisik*, *rajut*, *singget trisik*, dan *sembahan penutup*. (3) Mundur gawang: *singget trisik*.

Paragraphs or movement groups in the *Tandhakan Wedok* Dance are divided into 3, including: *gawang forward*, *core*, and *gawang*

backward. (1) *gawang forward*: *nggelap pentang satu*, *singget gejuk*, opening *sembahan*, *singget*, *labasan arang*, *embat tangan*, *elur gadung*, *singget tanjek*, *labasan*, and *besutan* (2) The core: *nggendewo*, *godekan*, *trisik*, *rajut*, *singget trisik*, dan closing *sembahan*. (3) *gawang backward*: *singget trisik*.

2. Accompaniment music

The musical instruments used in the *Tandhakan Wedok* Dance include: *kendang*, *bonang*, *bonang penerus*, *demung*, *saron*, *peking*, *kenong*, *kethuk*, *slenthem*, *gender*, *gong*, *gambang*, *kempul*, *siter*, and *rebab*. In addition, there are also songs or vocals performed by *sinden*. The notation of *Tandhakan Wedok* dance is *gending pacul gowang* and *gendingsontoloyo*.

3. Make-up and Clothing

Make-up and clothing are very important supporting things because make-up and clothing are the first impressions that the audience sees. The following are the picture of *Tandhakan Wedok* dance dress and for the make-up uses the dancers' pretty makeup.

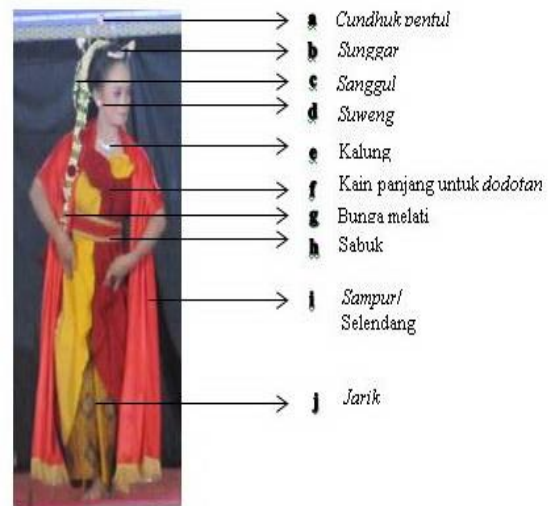





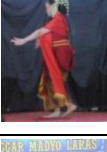




Figure 1. Makeup and Clothing of *Tandhakan Wedok* Dance

4. Floor Patterns


Tandhakan Wedok dance is a group dance. In this dance, there are eight floor patterns. This floor pattern was made by the

Tandhakan Wedok Dance training for dancers who were *nyantrik* at the Madyo Laras Studio.

Table 1. Dance Floor Patterns of *Tandhakan Wedok* dance

No	Name of Movement	Movement Picture	Floor Pattern
1.	<i>Nggelap pentang satu</i>		Vertical floor pattern
2.	<i>Singget gejuk</i>		Zigzag floor pattern
3.	<i>Lembehan lombo</i>		Zigzag floor pattern
4.	<i>Besutan</i>		Face to face floor patterns
5.	<i>Nggendewan</i>		Horizontal floor pattern
			Horizontal floor pattern
6.	<i>Godekan</i>		Horizontal floor pattern
			Horizontal floor pattern

7. *Sembahan*




Horizontal floor pattern

Based on the explanation above, the process of revitalizing the *Tandhakan Wedok* Dance was carried out by Mbah Madyo and Mbah Chatam who was previously devoted to presenting privileged noble guests namely village officials and officials who were present in the community, there were always available in every Malangan mask performance and clean up event in Jatiguwi Village. Maintaining and preserving the *Tandhakan Wedok* Dance is not an easy thing to do because of the many foreign cultures that enter to the community of Jatiguwi Village.

CONCLUSION

Tandhakan Wedok dance began to be known to the community since 1930 because this dance has been existed for a long time in the community, it is only less attention by the surrounding community. *Tandhakan Wedok* dance has experienced suspended animation in 1932-1990. Around 1990, the new *Tandhakan Wedok* Dance was reworked by Mbah Madyo and Mbah Chatam. To maintain traditional arts, there were revitalization efforts made by the artists of Jatiguwi Village, Sumberpucung District, Malang Regency.

The revitalization process does not ignore the existing forms and values. The form of *Tandhakan Wedok* Dance presentation consists of movement, accompaniment music, make-up and clothing, and floor patterns. The *Tandhakan Wedok* Dance movement is divided into elements of movement which are divided into four, consisting of elements of the head, hands, body and feet. It consists of 25 movement motives. The movement phrases are divided into 20 movement phrases. The movement sentences/ types of movement of the *Tandhakan Wedok* Dance are 12 types of movement and four types of stationary movements, 12 types of motoric movements

and three types of connecting movements. Paragraphs or movement groups have three groups, namely *gawang* forward, core, *gawang* backward. The musical instruments used in the *Tandhakan Wedok* Dance include: kendang, bonang, bonang penerus, demung, saron, peking, kenong, kethuk, slenthem, gender, gong, gambang, kempul, siter, and rebab.

The make-up used is pretty make-up and for clothing, namely cundhuk penthul, sunggar, jasmine, suweng, necklace, long cloth for *dodotan*, belt, sampur/ shawl, and jarik cloth. The *Tandhakan Wedhok* dance floor pattern has nine patterns.

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