

## The Change of Forms and the Value of the Dance performance of Barongan Risang Guntur Seto

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### Abstrac

Barongan Risang Guntur Seto dance is one of dances that has experienced a changing of form from spontaneous to organized performance since 2016. The management and the change done by Barongan Risang Guntur Seto artists have altered the simple values of traditional performing art to be a glamorous values or it is called *gebyarby* Bloro people. The purpose of this research is to analyze and to describe the change of form and value of Barongan Risang Guntur Seto dance. Theoretically, this research used qualitative method with interdisciplinary approach of science, they are ethnochoreology and Arts Sociology. The technique of data collection was done by observation, interview and document study. The data validity checking used source triangulation. The data analysis was done by data reduction, data presentation, and conclusion. The results show that the chane of form and value of Barongan Risang Guntur Seto dance performance involves movement, music, property, stage, and lighting. The suggestion for artists of Barongan Risang Guntur Seto dance is to always active in renewing the dance in accordance to the era and to always be consistent in emphasizing the simplicity and family values as an identity of Bloro people.

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## INTRODUCTION

Barongan in Blora is one of form of cultural inheritance that differentiate with other culture. Barongan is a reflection of art creativity of Blora people. Barongan performance in Blora has a populist characteristic of Blora people, such as spontaneity, familial bond, simplicity, roughness, taftness, and braveness but full of humor. Those characteristics are obviously seen from the dance movement in Barongan, language used, make up and costumes and a close relationship among dancers, music players, and audiences. (Departement of Education and Culture, 1980: 1). Barongan Blora is a medium to uncover the characteristics of Blora that need to be preserved its existence. According to (Mintargo danon material cultural inheritancelam Maragani dan Wadiyo, 1997: 123) something valuable is considered to be good or bad or everything that become a human's interests.

Barongan Blora as a traditional folk art has existed since 1830, its existence is to accompany the bride and groom to walk around the village, describing the the marriage of Dewi Sekartaji and Panji Asmorobangun (Slamet, 2003: 10). The existence of Barongan Blora, from 18th century till now proves that this art is still interested by the society. The above opinion is also strengthen by Murni, Rohidi and Syarif's opinion (2016: 151). According to them that Barongan Blora is a performing art that expresses the cultural value of Blora people that lasted long time ago. In the past, Barongan Blora performance was used as a media as a disaster repellent, but now it is used as an entertainment. It shows that this art is needed by the society.

Barongan is derived from the word "Barong" having a suffix "an" means an object that imitate barong (Departement of Education and Culture, 1999: 5), according to Wahyudiarto (2009: 194) Barong is a dance using a wild animal mask a property. Barong or Barongan Blora according to Slamet (2014: 1) is a genre of Topeng (mask) performance, a mask is the head of a tiger (*Felis tigris*), the face and the mouth are big and the body of the dancer is given a cloth so that it looks like a big animal. Based on the story of

Panji, Barongan in Blora is also called "Barong" or a big animal or a lion that can talk like human. It is a penjelmaan from aspect Adipati Gembongamijoyo.

Slamet (2014: 7), Barongan in Blora experienced the development from ritual art to barongan in 1964 and then become a stage art. An effort to increase Barongan level in a society needs a big capital. In 1960s, only a big capital holder that can support Barongan to be a stage performance (drama and dance), such as government institution and political party.

In 1960, the change of form of Barongan Blora is not only seen from its mask but the whole performance of Barongan Blora dance. In this case, an artist should be aware that the performance on the stage should be perfect, from the music, movement, and costumes. (Pambudi, 2015: 91). The artistic aspects that has often been found in performances of Barongan Blora Guntur Seto dance since 2016 are movements, music, properties, and stage. According to Jazuli (2001: 113) these artistic aspects as the supportance of dance performance are music, theme, costume and make up, stage, lighting and sound system. The strategy of Barongan Blora artists to get economic benefits from the society is by changing Barongan to be a form of interesting stage performance in accordance with artistic aspects of performance. According to Iwasawa (2008: 9) the traditional dance that still has a ritual sense is not interested by young people and modern society, the changing must be held by amateur and professional artists in order to preserve the traditional dance performance.

Based on the background and the first findings, this article observed how a group of artists can change the form and value of Barongan Risang Guntur Seto dance performance as a group of Barongan that exists and grows in Blora Regency. The purpose of this article is to know how the Barongan Risang Guntur Seto dance artists can change the form and value of Barongan dance performance.

The change of the form and value of Barongan Risang Guntur Seto dance performance in Blora Regency was observed with the theory of (Rolland Dixon (1928) in Haryono,

2009: 5) One or a group can be an actor of change at least has four (4) factors to realize it: (1) resources, (2) genius, (3) need, (4) opportunity. The theory of change of Dixon (1928) that is strengthened by the theory of Edi Sedyawati (1981: 40) states that there are two (2) factors influencing a culture: (1) the encouragement of change that comes from the society is called internal factor. The cause of that encouragement can be in various ways, such as, the natural traits of human being to adjust themselves to change. (2) the encouragement of change from outside culture is called external factor.

## **METHODS**

This research used qualitative method and observed with science approach of ethnocoreology and art sociology. According to Soedarsono (2011: 55) ethnocoreology is not only concentrate on coreographical aspects or types of dance but also involves economic, political, social, religious, and and customary problems in a nation. The location is in the center of Blora, 500 m from alun-alun Blora. Precisely, it is at Jl. Gunung Wilis No. 12A, Kunden village, district of Kota, Blora Regency, Central Java Province.

The target of this research is a group of Barongan Risang Guntur Seto, Kunden village, district of Kota, Blora Regency, Central Java Province. The object observed is a form of innovation of Barongan Risang Guntur Seto group of artists in changing the form and value of Barongan dance performance. The interviewees of this research were the leader of Barongan Risang Guntur Seto group, young and old members of Barongan Risang Guntur Seto group.

The technique of data collection was done by the technique of observation, interview, and document study. The data validity checking was used data triangulation, source and method. The technique of data analysis were data reduction, data presentation and conclusion.

## **RESULT AND DISCUSSION**

### **The Change of Form and Value of Barongan Risang Guntur Seto Dance Performance**

The change of Barongan Risang Guntur Seto performance is influenced by two (2) factors, internal and external. The internal factor can be seen from the capability of young and old artists generation that cooperate each other to change the form and value of Barongan Risang Guntur Seto performance. While the external factor does not influence the form of Barongan Risang Guntur Seto performance, this is because the outsiders do not interfere the performance, such as political parties and the authorities. Different from technology, the the speed growth of technology gives contribution to the thought and influence to the change of Barongan Risang Guntur Seto performance.

The change of Barongan Risang Guntur Seto performance is not separated from the role of Adi Wibowo as an intellectual actor. Adi Wibowo as a leader of Barongan group gives an idea to the members in accordance with his experiences during he has been in the group since 1999. The change of era and follow with the growth of technology can help to speed the growth of Barongan Risang Guntur Seto. It can be concluded that the biggest factor of the change is from the internal factor. According to Slamet (2014: 21) internal factor that can cause a change of Barongan performance is mindset, habit, way of life. While the external factor is influenced by politic from a certain group and the growth of technology. The internal factors that are from impulse, thought, and artists' ideas. Artists as actor of change are able to innovate in order to create new things in traditional performing art. The ability and willingness that are described in the artists of Barongan Risang Guntur Seto group involve 4 (four) aspects: (1) resources, (2) genius, (3) need, (4) opportunity (Dixon in Haryono, 2009: 5).

### **The Change of Form and Value of Barongan Risang Guntur Seto Dance Performance**

The supporting elements of performance of Barongan Blora dance, such as movement, music, stage property, and lighting are elements that can not be separated from Barongan Risang Guntur Seto dance performance. To present a different Barongan dance, artists of Barongan

Risang Guntur Seto renew the supporting elements of the performance, such as, movements, accompaniments, properties, stage, and lighting.

#### Movements

The spontaneous movements are movements that exist in every dance of Barongan Risang Guntur Seto performance, such as Barongan dance, Joko Lodra, Jaranan, Bujanganongand Punokawan dance. The change of movements in Barongan Risang Guntur Seto performance exists in Barongan dance performance. The spontaneity of Barongan Blora dance movements are called kucingan movements or move like Tiger. It moves freely in accordance with the music. The innovation done by the artists of Barongan Risang Guntur Seto in developing kucingan movement produce kipasan movement and kerahantapak walang movement in the performance of Barongan dance.

According to Jazuli (1994: 5), the occurrence of dance movement is from the process of stylation and distortion and then they produce two kinds of movements, pure movement and meaningful movement. The pure movement is a movement that is composed to obtain artistic movement and they do not have a certain meaning. Meaningful movement (gesture) is a movement that has a certain meaning and has been distilled. Some distilled movements are kipasan movements and kerahan tapuk walang movements. One posture in the variety of dance movements in the Barongan group Barongan Risang Guntur Seto can be seen in picture 1.

Picture 1 is one of postures in the variety of Kerahan tapuk walang movements. This movement describes two Barongan that fight by scratching out each other, attacking and avoiding right and left. Kerahan means fighting, while tapuk walang means catching grasshoppers. The movement of tapuk walang is meaningful movement or stylation from the shepherds that catch grasshopper. Considering that most of Blora people depend their life on farming and trading, so the process of movement creation is inspired by the people's daily routines which are full of

simplicity value. Adi Wibowo (interview on 9 May 2018) said that the creative process of Barongan dance movements can't be separated from the daily routines of the members who work as farmers. Adi Wibowo felt proud when the variety of movements created by his group containing the elements of local wisdoms, one of which is tapuk walang movements which are full of simplicity and honesty values. According to Septiana, Sumaryanto and Cahyono (2016: 145) the value of a culture is in the emotional area of the psyche of all individuals who are members of the culture in question. It can be concluded that the simplicity and honesty values will always be within every art work of Barongan Risang Guntur Seto because they are emotional expression of every individual in the society of Blora regency, especially the artists of Barongan Risang Guntur Seto.



**Picture 1.** One of the postures in the variety of Kerahan tapuk walang movements

The next movement variety is kipasan movement. Kipasan movement is a movement performed by more than one Barongan in standing position but the feet staying in tanjak position. The position is in line by moving the heads to the left and right in opposite way which is performed one in a time. The tempo of the moving of the Barongan movement from the left to the right is performed in a slow tempo and regular rhythm. The power needed to do kipasan movement centers in the arms and knees, the intensity of the using of the power on the arms tends to be bigger than the power intensity on the foot muscles. The power centered in the foot muscles and hip functions only to keep the body being able to

stand straight bearing the weight of Barongan which tends to be moved to the left and right ways, while the power intensity on the arm muscles is being used to make the tempo stay stable. Kipasan movement is the closing movement variety of all movements set by Barongan Risang Guntur Seto group. The movement variety of kipasan can be seen in picture 2.



**Picture 2.** One of the postures in the movement variety of Kipasan

Picture 2 shows one of the postures in the movement variety of kipasan. The variety of kipasan is pure variety of movement, stylization or stilasi of a playing cat's movement. This cat's movement in the variety of kipsanis performed by dividing it into three levels, low, middle, and high. Pemandangan low level puts his Barongan head in front of the audience, while Pemandangan in middle and high levels pose the heads in opposite sides, facing on the left and the right sides with body position leaning to the left and right. The variety of kipsan does not have certain meanings, but it is coreographed like that in order to add an artistic value to the movement, in order to look glamorous and majestic.

#### Music

Music is one of the elements in a dance performance which can not be separated from the attention of the artists of Barongan Risang Guntur Seto. According to Anggraeni and Cahyono (2016: 46) music is an element which can not be separated from a dance performance. Music roles are so important in accompanying a dance movement. The main music composer of Barongan Risang Guntur Seto dance is Adi

Wibowo. The composing process of the music of Barongan Risang Guntur Seto dance is assisted by (genius) artists who have abilities to compose music and to realize a newer and more interesting music. The music renewed by Barongan Risang Guntur Seto artists includes: the performance opening music, the rhythmic music pattern of Barongan dance, the adding of the number of gamelan instruments, such as saron, demung, bass drum, senare and simbal. The music change is not only in the adding of gamelan instruments but also in the material to make gamelan. The main material that used to be iron is now changed with bronze. According to Nur, a music composer assistant, a graduate of Karawitan department of ISI Surakarta (interview on May 20, 2018) said that the first reason of using bronze as the material to make gamelan is that bronze gives folk tradition artists prides and prestiges. The second reason is that by adding gamelan instruments, it is possible to easily create a new music work, and the last reason is that a bronze gamelan has its own appeal. It has a shiny yellow color like gold, and also thicker than iron; therefore it is hoped that it will give effect on the selling power of the dance performance of Barongan Risang Guntur Seto. The gamelan can be seen in picture 3.



**Picture 3.** The Gamelan of Barongan Risang Guntur Seto

Picture 3 shows the bronze gamelan which has been added in accordance with the need of Barongan Risang Guntur Seto group. Number 1 is a set of percussion consisting of bass drum, senare and simbal. Number 2 is musical instrument called demung. Demung is a musical instrument made from flat metal and has a square wooden pedestal which is made with a hole under the flat metal. How to play demung is by beating

it with a hammer made one hundred percent from wood. The smallest piece of the flat metal will sound high in tone when it is beaten, while the biggest one is lower in sound. Demungis played by one gamelan artist or pengrawit. Number 3 is saron. Saronin shape is similar to demung, but in size it is smaller than demung, and the tone resulted from it tends to be higher than demung. Saronis a melodious instrument after slompretin Blora Barongan performance. How to play the instrument is just by hitting it with a wooden hammer. Number 4 is pengrawit or a young artist as a human resource who is prepared to improve the quality of the art performance of Barongan Risang Guntur Seto.

Adi Wibowo (interview: May 9, 2018) explained that Blora Barongan as the ancestors' heritage of Blora people must be preserved for the next generation because of its good values. Therefore, in the art process it is necessary for Barongan Risang Guntur Seto group to involve the teenagers. So, it can be concluded that to improve the quality of the human resources (the artists), Barongan Risang Guntur Seto group teaches the good values in Blora Barongan performance to the young generation since they were teenagers. According to Wicaksono and Utomo (2017: 93) childhood is the golden age to study because (1) information tends to be easily grasped and understood, (2) children easily imitate what they see and hear; therefore it facilitate their imitation process, (3) all senses are in their optimum period. More firmly Cahyono (2006: 3) said that it is not only physical forms transmitted and taught by the parents, but also the prevailing values and norms which are followed by the people who support them. In relation to the norms and life values inherited it is tried to be always upheld. The result of the creation or the innovation made by the artist of Barongan Risang Guntur Seto in the forms of opening music and the music of Barongan dance is explained as follow.

i. Gendhing Pambuka or the opening music of the performance of Barongan Risang Guntur Seto dance.

Opening Laras Pelog Pathet 6

Rawe-rawe rantas malang-malang putung  
235g6

3 1 3 6 6 6 6 6 6 6 j.6j.6 6 j.6j.6 6  
j66j.3 j23 gj22  
.22j.2j.2 2j22j.2 3 5 g6 .j66j.6 5 .j55 j.5  
gj53j23 5 j23 5 j23  
52 j35 g6 j66 6 j53 5 j66 j63 j23 g5 j66 5 2  
6 j.6 3j.6 3j.3 j65j32g1

Opening music or Gendhing pambuka is gendhing or music played by pengrawit before the performance of Barongan dance begins. Gendhing pambuka or can be said as the introductory music in the beginning of Barongan dance performance is a new phenomenon in the dance performance of Barongan Risang Guntur Seto since 2016. The next music change is the music change in Barongan dance. Barongan dance music can be seen in the roman number ii.

ii. Gendhing music of Barongan dance  
Monggang Barongan Slendro  
5 6 5 6 5 6 5 g6

The spontaniety value of Barongan dance music is in the music pattern of bonang with tone 5 (ma) and 6 (nem) beaten respectively in order to sound rough and dynamic. According to Adi Wibowo (interview May 16, 2018) the pattern of bonang 5 dan 6 is not deliberately removed so as to maintain the spontaniety and dynamic values, but the most important thing is that the renewal must be conducted in order not to look monotonous. The renewal in the dance music of Barongan Risang Guntur Seto can be seen in the roman number iii.

iii. The Interlude in Monggang Barongan  
j56 6 j56 6 j56 j!6 j53 g2 j56 6 j56 6 j56  
j!6 j53 g2  
2 3 5 6 j66 j.6 j56 g! 2 3 5 6 j66 j.6 j56  
g!  
2 3 5 j66 j.5 j66 j.5 j66 j56 ! . 5 6 5 3 2 5  
g6

The roman number iii shows the bonangan pattern with 5 (ma) and 6 (nem) in the first strophe to the third interspersed with bonangan

tone 3 (lu) and 2 (ro), while the numbers 2 (ro), 1 (ji), 6 (nem) or the symbols g2, g!, g6a are symbols of the note of a musical instrument called *kempul* which is beaten in every last line of the notation.

#### Property

Property is an English term meaning show equipments. The definition has two interpretations, first, property as sets and second, property as helping tools for expression (Hidajat, 2005: 58). The property in Barongan dance performance is a mask. A mask is a property used as a helping tool for expression in the dance performance of Barongan Risang Guntur Seto. The making of Barongan mask is done by Barongan Risang Guntur Seto artists by themselves. The materials needed in the making of Barongan mask can be seen in picture 4.



**Picture 4.** The materials of the mask making done by Beni, the artist of Barongan Risang Guntur Seto

Picture 4 describes the independence of a young artist from Barongan Risang Guntur Seto group making a property from local raw material or natural resources, that is wood of *dhadap* tree, and *rayung* or the stalk of reed grass used as the hair of Barongan mask. Number 1 is Barongan head or the mask in the process of setting it with the hair. Number 2 *rayung* used as the hair of Barongan head. Number 3 is the posture in putting the hair to Barongan head. Some

materials, such as *asrayungis* an innovation from Beni. *Rayung* which will be made as Barongan hair used to be made from palm fiber or *ijuk*. In Beni's opinion (interview: May 5, 2018) *rayung* hair is more expressive than *ijuk* when used as the hair of Barongan mask.

Adi Wibowo as the chief of the group has given the idea how to make a mask which can help and increase *Pembarong's* expression when he dances, then Beni realized Adi's idea into a new work. In accordance with Murgiyanto's concept (2004: 54) which said that an artist works through two internal working stages in his head, the physical which results in an art work that can be heard, observed, and/ or touched. Beni as Barongan dancer is asked by Adi Wibowo to be able to master other abilities beside dancing, for example the ability to make an innovation in making Barongan mask. According to Rondhi (2014: 123) a person who is trusted as an art creator is called an artist, and a person who is trusted as an artist is of course not only because of his genetic factor, but also because of his credibility and intelligence. It is similar to a scientist. The call is not because of inheritance, but because of his credibility and intelligence. So, between artist and scientists there is no further difference, both are people who have intelligence and credibility. In Sedyawati's opinion (Sedyawati, 1980: 50) it is said that the quality of an art work is mainly determined by the birth of the artists who support the art work. To make traditional art become the host in its own country, it not only depends on the effort to preserve it, but also depends on the interest and the creativity power of the artists themselves.

#### Stage and Lighting

The place for the performance or stage is absolutely necessary because without stage, dancers cannot dance, which means that there will be no performance (Maryono, 2015: 67). According to Jazuli (2001: 119) lighting basically functions to light on stage activity and to support the dramatic atmosphere of a dance performance. The stage and lighting of the dance performance of Barongan Risang Guntur Seto can be seen in picture 5.



**Picture 5.** The stage form and lighting of Barongan Risang Guntur Seto dance

The realization of glamour values can also be seen in the stage form of the dance performance of Barongan Risang Guntur Seto. Picture 5 is the picture when the artists enter the stage before the performance begins. The glamour in the dance performance of Barongan Risang Guntur Seto cannot be separated from the element of technology used by the artists to set the stage. Technology is the most important element in the changes of Barongan Risang Guntur Seto performance in this era. The advance in technology has given contribution to the dance performance of Barongan Risang Guntur Seto in the changes of the artistic elements outside coreography, music and property. Number 1 in picture 5 is the stage which is made from steel with wide enough in size. This stage used by the group is called *rijing*. The use of *rijing* stage is believed by the artists of Barongan Risang Guntur Seto able to give a glamour and majestic impression. Number 2 in picture 5 above shows a series of digital lamps or the lighting using modern lamps. The using of modern lamps can be set *sedemikian rupa* sehingga being able to add the artistic element in every scene of the dance performance of Barongan Risang Guntur Seto. The form of the lighting in the dance performance of Blora Barongan generally does not use color lamps, but halogen with a bright white color.

Adi Wibowo (interview: May 9, 2018) explain that using a luxurious stage, the dance performance of Barongan Risang Guntur Seto seems to be more confident, and so does the *penanggap*, who feels proud when he or she can present a performance which is entertaining and

*mriyayenior* bringing no embarrassment to the guests who are attending an event held by *penanggap*. It means that beside the Barongan artist can express a glamorous performance, *penanggap* also feels proud and happy because he or she has *menjamu* his or her guests with luxurious and entertaining entertainment. The necessity or need is basically any activities conducted by men to fulfill their life needs, such as studying, working, having faith, including in the art activity which has a tight relationship with the fulfillment of aesthetic needs (Jazuli, 2011: 37). Aesthetic expression is one of men's needs classified as integrative needs. These needs emerge because there is an impulse within the man who always wants to reflect his existence as a creature with morality, *akal*, and feeling (Rohidi, 2000: 28).

The changes in the forms and values of the dance performance of Barongan grup Risang Guntur Seto are the artists' hard work. The innovation in setting the movement, the music, the property and the stage is an effort to create a performance form which is more interested for its audiences. Referring to the change concept proposed by (Dixon in Haryono, 2009) it is said that in doing the changes, artists must have a chance or opportunity to show his art work in front of the public. The chance (opportunity) talks about the opportunity for the artists to express his ideas and thought. Some cases of the growth of traditional art performance in this country become an important note for how the political condition in the country determining the development of art performances like what happened in the era of *orde baru*. According to Soedarsono (2002: 101) it was not a secret anymore that in the middle of *orde baru*, corruption spread all over the places. As a result the performances which tend to criticize the corrupt condition was always shut up. From Soedarsono's statement (2002) it can be concluded that in the era of *orde baru*, artists could not express their creative ideas as if art performances had no opportunity to live and develop in its own country.

Reformation gave artists a chance to be freely expressive, even to get a chance or



opportunity easily to develop ideas and relation with any parties. the relation can be got between artists and even between the artists and the government, even Barongan Risang Guntur Seto group does this by developing relationship with the local government of Blora regency and the central government. Adi Wibowo (interview: May 15, 2018) said that the relationship between the group and the government basically gives advantages to each other. It is because the political condition in the Republic of Indonesia runs in a condusive and secure manner, so the practice of practical politics involving the performance of Barongan Risang Guntur Seto has barely happened since 2014. It means that the condusive condition of the country's politics gives positive impact on the artists of Barongan Risang Guntur Seto to produce art works in line with their inovation without any interventions from the outsiders.

The work built by the government and Barongan Risang Guntur Seto group is an effort to make Barongan Blora performance grow more. The government believes that Barongan Risang Guntur Seto group is able to be an example group for other Barongan groups in making art renewals. For that reason, both parties agreed to hold Barongan Blora performance in Cepu District, Blora regency on September 8, 2018. The show of Barongan Blora art held by the government and Barongan Risang Guntur Seto can be seen in picture 6.



Picture 6. The performance held by Barongan Risang Guntur Seto and Directorate General of Culture, Ministry of Education and Culture

Picture 6 is a performance of Barongan Risang Guntur Seto in cooperation with

Directorate Generale of Culture, Ministry of Education and Culture to entertain the people of Cepu, Blora Regency. The result of the cooperation built by both parties gives each other advantages, mainly to the Barongan Risang Guntur Seto group. Adi Wibowo (interview: May 15, 2018) said that the performance held by Directorate Generale of Culture, Ministry of Education and Culture together with Barongan Risang Guntur Seto indirectly helps Barongan Risang Guntur Seto group as the group's media of promotion although the payment received is not in line with the price of Barongan Risang Guntur Seto group. Adi Wibowo confessed that his Barongan group has held performances with Directorate Generale of Culture, Ministry of Education and Culture twice. The first performance is held in the city square of Blora with a theme "Untukmu Bloraku," performing 6 Groups of Barongan Blora including Barongan Risang Guntur Seto group. The growing of the performance of Barongan Risang Guntur Seto automatically gives impact on the artists who support it to keep their spirit to create inovation.

## CONCLUSION

The form of the dance performance of Barongan Risang Guntur Seto change into a form of dance performance which is more organized well removing the spontaniety form. The changes are in the movement, music, property, stage and lighting. The simple values has also changed into luxurious or glamour values. The changes are based on some triggering factors, that are internal and external factors. The internal factor is the factor deriving from the changes in the artists' thinking pattern which is influenced by education or academic element and economic encouragement. External factor is a stimulus and influence deriving from the outside which is able to give more or less influence on the form changes of the dance performance of Barongan Risang Guntur Seto, especially the factor of technology which helps the artists to increase the dramatic element in Barongan dance performance on the stage.

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