



## Musical Accompaniment in Dolalak Dance: The Perspective of Beauty Philosophy

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### Abstract

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*Dolalak is an art form that encompasses the integration of dance and music components. Dolalak, a widely known folk art form, continues to thrive in the local community of Purworejo Regency, located in the province of Central Java. This form of Dolalak art is classified within the collective folk art genre, serving as a distinctive representation of the artistic tradition found in Purworejo Regency. This research is of the qualitative descriptive type. The data collection technique employed in this research is document study. The data analysis technique in this research involves data collection, data reduction, data presentation, and drawing conclusions. The authenticity of the data is ensured through the technique of theoretical triangulation. The aesthetics of the music in Tari Dolalak reflect deep-seated cultural, religious, and creative values. Through harmony, rhythm, and emotional expression, the music in Tari Dolalak offers a captivating and profound artistic experience for its enthusiasts, solidifying this dance as an inseparable part of Indonesia's rich and valuable cultural heritage.*

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## INTRODUCTION

Dolalak is an artistic expression that includes the integration of dance and music components. Dolalak, a widely known type of folk art, continues to thrive in the local community in Purworejo regency, Central Java province (Wimbrayardi, 1999). Dolalak art is classified as a collective genre of folk art that serves as a typical representation of the artistic tradition found in Purworejo Regency. Throughout history, Dolalak art has been a kind of entertainment, accompanied by many rituals throughout the show (Fulzi, 2011). These rituals have significant cultural and spiritual value, as they are believed to have the power to ensure safety, facilitate healing, and aid in the search for missing individuals. The term "art" is used to describe presentations due to the presence of ritual movements, dance movements, music, and vocal or choral singing (Marwah et al., 2020).

The supporters of the art of Dolalak, which include dancers and accompanists, consist mostly of adult males. The group of dancers consists of a minimum of ten people, provided that their number is always even. The dance music uses three tambourine instruments: one drum and one jidor (small drum). The resulting musical accompaniment does not have lyrical elements but rather consists of a complex amalgamation of instrumental sounds accompanied by a repeating rhythm. The songs performed in the show are accompanied by vocalists and dancers. In the choir performed, the songs are performed alternately by the accompaniment and the dancers. When the songs are sung with accompaniment, they are called bawa songs, and when they are sung by the dancers, they are called sauran songs. Lyrics or verses delivered through the

use of Arabic and Indonesian. Dolalak dance performances can be categorized into three different groups: Group Dance, paired dance, and single Dance. In group dance, the dancers form rows by positioning themselves in pairs, facing backwards, with an even number of participants. In the context of group dance, the dancers exhibit minimal movement, mostly characterized by changes in direction rather than extensive gestures. The pair dance involves the alignment of two individuals on the dance floor, with their positions arranged in such a way that they face each other while standing with their backs to each other. In the context of pair dance, dancers engage in the exchange of positions through the utilization of straight and curved line patterns. One aspect of the dish that caught the public's interest was the inclusion of certain segments known as trance scenes within the single dance. This scene involves dancers appearing to be in an altered state of consciousness, resembling an unconscious or intoxicated individual, while engaging in their dance moves (Setyawan, 2018).

The Dolalak art form has gained significant popularity among the people of Purworejo, as seen from its frequent inclusion in various events, including weddings, circumcisions, Thanksgiving celebrations, and national holidays. Usually, residents give invitations to certain ensembles known as "nanggang" in Javanese culture. The dance is traditionally performed before the evening festivities, lasting for approximately 4 to 6 hours. Executed in groups, the culmination of the performance involves one of the dancers entering a state of trance, characterised by an altered state of consciousness. During this phase, the dancers show movements that go

beyond their usual awareness. Dolalak, a dish featuring various forms of dance, is characterised by a variety of song lyrics, with a repertoire ranging from 20 to 60 songs. In addition, in each song, there is a short pause, creating a momentary interruption in the sequence of movements. The emergence and spread of the Dolalak group facilitated the emergence of several regional styles, such as the Kaligesingan, Mlaranan, and coastal styles, each reflecting their respective origins (Rachmawati, 2020).

In the upcoming development phase, Purworejo Regency shows a strong focus on its progress by prioritising the advancement of its local art form, particularly through the implementation of improvement initiatives and seminars dedicated to Dolalak dance. Dolalak is also used as a form of local content in elementary schools. The government's focus on dolalak is evident in its efforts to preserve this cultural tradition through the inclusion of dolalak performances in various events organised by groups in Purworejo as well as by students and dance studios in the region. In addition, dolalak performances are exhibited during the festival, which further accentuates the government's commitment to this art form. As a result, a variety of packaging options appeared to facilitate the holding of various events (Santosa, 2013).

Dolalak, like any other art form, underwent a progressive process of development and evolution. The evolution of Dolalak dance can be seen in the transformation of its various components, including the form of dishes, aspects of movement, accompaniment, dancers, songs, and clothing. The beginnings of the Dolalak art form can be traced back to 1968. The period from 1968 to 1980 saw

significant advances in the field of dance, particularly in the style known as Dolalak. During this time, child dancers, both male and female, played an important role in shaping the evolution of this art form (Adinugraga, 2018). Their participation was accompanied by joint efforts to systematize dance movements, with the main goal of facilitating the involvement of children in practicing Dolalak dance. In connection with this, Dolalak dance practice was initiated by young female performers in 1970. During the era that lasted from 1980 to 1990, the progress observed in Dolalak art placed increasing emphasis on the refinement of motion, music, cosmetics, and clothing. Furthermore, the arrangement of the presentation room pattern is adjusted to the needs of the show (Hendra, 2023). During the period 1990–1999, the evolution of Dolalak art showed changes not only in terms of its artistic style but also in its commercialization (Fachrissal et al., 2021). The continuous development of this art medium is still being pursued by artists and society today. The transformation seen in Dolalak is influenced by the demands of society, the prevailing zeitgeist, and artistic efforts aimed at maintaining Dolalak as an art form. The evolution of dolalak dance is inherently intertwined with elements of beauty or aesthetics (Dewi & Lestari, 2019).

Musical aesthetics is a scientific discipline that explores the laws and regulations that govern the aesthetic qualities of music. This field encompasses the intrinsic benefits of music and its psychological relationship to human existence (Erlangga, 2022). Musical aesthetics includes elements of musical philosophy along with a philosophical evaluation of musical composition (Handoko, 2022). The

aesthetics of music require exploration and analysis of the significance and fundamental nature of musical beauty. This discourse explores the attainment and understanding of beauty, as well as its capacity to evoke a pleasurable impact on its recipients. The term "aesthetic" or "beautiful" can have many interpretations; therefore, it requires a more comprehensive understanding than a single conclusion (Sunarto, 2016). Therefore, the aesthetic examination of music proved to be a more suitable approach when delving into human self-exploration in relation to music (Ashar et al., 2014). It encompasses a series of ideas related to a person's perception and reflection on music, specifically the impact and significance of music in the realm of human existence (Mhike, 2018). Therefore, the question arises as to whether the realm of musical aesthetics can be considered an autonomous discipline without being divided into various subfields within the musical domain, such as music theory, music psychology, music composition, and perception., as well as sociological and historical analysis of the impact caused by musical compositions (Sunarto, 2016).

The main purpose of this study was to determine the artistic aspects of musical accompaniment in dance dolalak, covering various elements, composition, and intrinsic value of musical accompaniment in dance performances dolalak.

## **METHOD**

This study is a type of descriptive research conducted using a qualitative research approach. The target of this research is the aesthetic study of musical accompaniment in Dolalak dance.

Data collection techniques in this study use document study techniques. The study of documents or texts is a study that focuses on the analysis or interpretation of written material based on its context. Materials can be published notes, textbooks, newspapers, magazines, letters, films, diaries, scripts, articles, and the like. To gain high credibility, the document researcher must be sure that the manuscripts are authentic. This type of research can also explore someone's thoughts contained in books or published manuscripts. Educators use this research method to assess the readability of a text or to determine the level of understanding of a particular topic in the text (Sugiyono, 2013).

Data analysis techniques in this study begin with data collection, data reduction, data presentation, and conclusion. Validity of data examination techniques using triangulation theory.

## **RESULTS AND DISCUSSION**

### **Aesthetic Study of Musical Accompaniment in Dolalak Dance**

The Dolalak art form has gained significant popularity among the people of Purworejo, as seen from its frequent inclusion in various events, including weddings, circumcisions, Thanksgiving celebrations, and national holidays. Usually, residents give invitations to certain ensembles known as "nanggang" in Javanese culture. The dance is traditionally performed before the evening festivities, lasting for approximately 4 to 6 hours. Executed in groups, the culmination of the performance involves one of the dancers entering a state of trance, characterised by an altered state of consciousness. During this phase, the dancers show movements that go beyond their usual awareness. Dolalak,

a dish featuring various forms of dance, is characterised by a variety of song lyrics, with a repertoire ranging from 20 to 60 songs. In addition, in each song, there is a short pause, creating a momentary interruption in the sequence of movements. The emergence and spread of the Dolalak group facilitated the emergence of several regional styles, such as the Kaligesingan, Mlaranan, and coastal styles, each reflecting their respective origins. The following is a discussion of the aesthetic study of musical accompaniment in Dolalak dance, which includes objects, works, and values.

### *Object*

The art of dance is a form of cultural expression that captivates the soul and expresses stories through beautiful body movements. One of the traditional dances that is rich in history and beauty is the Dolalak dance from Purworejo, Indonesia. Dolalak dance combines graceful movements with stunning musical accompaniment, performed by traditional instruments such as tambourines, drums, and jidor. In this article, we will explore the role of these instruments in creating alluring harmonies in Dolalak dance, focusing on the artistic principles inherent in its musical composition.

The tambourine is a rhythmic musical instrument that adds depth. Tambourine is one of the main instruments in the musical accompaniment of Dolalak dance. This instrument consists of a thin disc made of wood that is placed on a beater. When hit, the rebaña produces a distinctive and interesting sound. The role of the tambourine in this dance is to provide a strong and consistent rhythm. The tambourine creates a rhythmic basis that becomes the

foundation for dancers to follow their movements. However, the tambourine is not just a rhythmic beater; the instrument also carries spiritual and emotional overtones. Tambourine players must understand the storyline of the dance and express it through their play. This creates the emotional depth inherent in musical compositions, allowing the audience to feel the story more deeply.



Picture 1. Rebana  
(Source: *Wikipedia.com*, 2023 )

Dolalak dance lies the soul-stirring resonance of the Kendang instruments. The kendang, an indispensable element in traditional Javanese dances like Dolalak, assumes a pivotal role that intricately weaves together the fabric of the performance. Its significance transcends that of a mere musical accompaniment, as it becomes the guiding force propelling the dance forward with rhythmic precision. The kendang, with its powerful beats, serves as the dance's heartbeat, leading the dancers to move in graceful synchrony with its compelling rhythm.

In the musical ensemble accompanying Dolalak, the Kendang distinguishes itself by introducing intricate and varied rhythmic patterns, far surpassing the simpler beats of the rebaña. This complexity not only adds layers of depth to the musical tapestry but also propels the dance into a realm

of heightened expression. The Kendang player, occupying a central position within the Dolalak Dance Music Group, assumes the role of a leader. Their mastery extends beyond rhythmic precision, demanding a profound understanding of both musical composition and the intricate dance movements.

The Kendang player's expertise is further evidenced by their ability to improvise, adapting seamlessly to the evolving dynamics of the dance. Beyond its function as a rhythmic anchor, the drum transforms into a vessel of emotional expression, articulating the nuanced subtleties of the dance. The beats emanating from the Kendang not only create rhythm but also serve as an eloquent language, conveying the emotions, moods, and intricacies of the dance narrative.

In essence, the Kendang is more than an instrument; it is the very soul of Dolalak dance. Its presence infuses the performance with vitality, allowing the audience to not only hear but also feel the story and emotions articulated by the dancers. The Kendang's rhythmic resonance breathes life into Dolalak, forging a profound connection between the dance, the music, and the hearts of those who bear witness to this captivating cultural expression.



Picture 2. Kendang  
(Source: *Kaskus.com*, 2023 )

Jidor instrument as a magical touch. The jidor is a less common instrument in traditional dance music. However, in Dolalak dance, jidor gives a unique magical touch. This instrument is a small bell tied to a rope and shaken by the player. The sound of the jidor is a subtle and seductive dance sound, like the wind chimes that accompany the dancer's steps. The role of jidor in Dolalak dance is to give a mystical feel and bring an element of surprise to the performance. The soft, melodic sound of the bells creates the impression of the presence of spirits or supernatural beings accompanying the dancer. This adds a deep spiritual dimension to the performance and enhances the beauty of this dance art.





Picture 3. Jidor  
(Source: *Wikipedia.com*, 2023 )

Dolalak dance is a beautiful example of the art of dance that combines body movements with an enchanting musical accompaniment. Instruments such as the rebaña, drum, and jidor are not just supporting players but an integral part of the story told through dance movements. This artistic principle inherent in musical composition creates stunning harmonies, allows dancers to speak through movement and music, and allows the audience to feel the beauty and meaning of dance more deeply. Dolalak dance is one of the cultural heritages that deserves to be preserved, and the musical accompaniment is one aspect that makes it so special.



Picture 4. Dolalak Dance Instruments  
(Source: *Rachmawati*, 2020 )

One of the characteristics of musical composition in Dolalak dance is the rhythm that is washed away. The

strong and consistent rhythm provided by traditional instruments such as tambourines and drums creates a solid foundation for dancers to follow their movements. This results in a well-coordinated dance, allowing the audience to feel the beauty of the flow of movement. Rhythmicity in musical compositions also creates tension and a feeling between fast and slow beats. This creates dynamics in the dance, resulting in very dramatic moments. This tension creates a sense of curiosity and excitement among the audience, which makes the Dolalak dance thrilling.

In addition to rhythm, melody in the composition of Dolalak dance music is one of the elements that permeate emotions in the performance. A beautiful, sweeping melody creates the right atmosphere for each stage of the story told in the dance. This melody not only accompanies the movements of the dancer; it also describes feelings, nuances, and emotions. The melody in Dolalak Dance has a deep traditional feel. It connects the audience with the rich history and culture of Java. Each melody is a profound expression of cultural identity, creating a bond between the audience and the art of dance.

One aspect that enriches the aesthetics of musical composition in Dolalak dance is its stunning harmony. Traditional instruments such as the rebaña, drum, and jidor complement each other, creating a harmonious sound. This harmony reflects the cooperation and cohesiveness between dancers, performers, and composers. Harmony also creates a feeling of unity in the performance. When the instruments blend beautifully, the audience feels that they are witnessing something greater than mere movement and sound. They feel the beauty

contained in the unity that touches their hearts and souls.

#### *Works*

One of the distinctive features in the aesthetics of Dolalak dance music is harmony that fulfills a religious purpose. The music in this dance describes the spiritual values and beliefs held by the Javanese people. Instruments such as the *rebaña*, drums and *jidor* produce electrifying sounds, creating an atmosphere of deep spirituality during the performance. In some performances of Dolalak Dance, This Dance is often used as a means of expression in religious ceremonies. Musical instruments create an appropriate atmosphere for celebrating or communicating with ancestral spirits and other spiritual entities. Through music, dancers and audiences can feel a greater presence and celebrate their beliefs more deeply.

Dolalak dance is not only about graceful body movements but also about expression through sound and music. Through a combination of movements and musical accompaniment, the dancers are able to express deep emotions, stories, and feelings. The flowing melody and pulsating rhythm allow the dancer to speak the language of music, creating a message more powerful than words. Instruments such as drums serve as leaders of movement and sound, allowing dancers to express their emotions and feelings more intensely. Each dance movement becomes a deeper expression of the feelings hidden in the dancer's heart. This is a vivid example of how the art of dance and music can be powerful means of expression in cultures and beliefs.

For the creators of dance music accompaniment Dolalak, music is not just a sound and melody but the language of belief. Every note, rhythm,

and harmony in his musical compositions contain a deep meaning. Instruments such as the *rebaña*, the drum, and the *jidor* are not only musical instruments but also mediums to communicate with the spiritual world. These music creators understand the importance of creating music that is in accordance with the ideology and beliefs embraced by the Javanese people. This music not only accompanies the dance; it carries deep spiritual messages, connecting dancers and spectators with higher spiritual aspects.

Music in Dolalak dance has an amazing ability to create an atmosphere of religiosity. Each note and melody is carefully selected to create the right atmosphere during the performance. During important moments in the dance that have to do with aspects of belief or ritual, music supports and reinforces the meaning of what is conveyed by the dancer. For example, when Dolalak dance is used in religious ceremonies or rituals, the music often has a more calm and contemplative feel, creating a sense of solemnity and spirituality. The correct selection of instruments and melodies helps to express the greater and deeper purpose of religiosity.

For the creators of dance music accompaniment Dolalak, creating music with the ideological basis of belief is a form of deep self-expression. They honour the traditions and beliefs of their ancestors, and music is a way to pass on this cultural heritage to the next generation. These music creators feel called to preserve the authenticity and integrity of traditional music while still bringing it into a context relevant to modern society. In this regard, they play an important role in the preservation of culture and beliefs.



For art lovers, the music in Dolalak dance contains deep spiritual messages. Each note, rhythm, and harmony invite the connoisseur to reflect and feel a deeper meaning. This music connects connoisseurs with Javanese beliefs and culture, taking them into a spiritual world they may not have known before. For example, when listening to Dolalak dance during a religious ceremony or ritual, the connoisseur feels a strong atmosphere of spirituality. Music creates a solemn and meaningful atmosphere, connecting the connoisseur with higher spiritual aspects. In moments like these, music becomes a window that opens the opportunity for connoisseurs to soak in the meaning of religiosity.

Music in Dolalak dance is also an expression of emotions and beliefs. Connoisseurs of art can feel the intensity of emotions contained in the melody and rhythm. For example, while the dance depicts mythological stories or legends related to traditional beliefs, the music creates a suitable and deep atmosphere, allowing the connoisseur to feel the feelings associated with the story. Connoisseurs of art can also feel respect for traditions and cultural heritage in each melody played. It is a profound form of cultural expression, where music is a way to maintain values and beliefs that are passed down from generation to generation.

In Dolalak dance, music is an integral component that provides an immersive experience for art connoisseurs. This music is a means to communicate with the beliefs, culture, and values that have shaped Javanese society over the centuries. For connoisseurs, observing and listening to Dolalak dance is an experience that brings them closer to the meaning of life, spirituality, and human values.

### *Values*

In the professional arena, Dolalak Dance transforms into a captivating dance performance that delicately weaves together the tapestry of everyday stories. The music employed in this dance form assumes a crucial role, functioning not merely as a background score but as a dynamic partner that accompanies the dancer's movements, enhancing the narrative and creating an immersive atmosphere aligned with the unfolding story. The synergy between the dance and its musical accompaniment adds layers of depth and emotion to the performance, elevating it beyond a mere visual spectacle.

As the dancers move in choreographed harmony, the music becomes a subtle yet influential storyteller, guiding the audience through the nuanced emotions and plot intricacies. The seamless integration of melody and movement allows for a heightened level of expression, where each note resonates with the emotions conveyed by the dancers. The music serves as a nuanced interpreter, enhancing the audience's connection to the narrative being portrayed.

In this professional context, the aesthetic value of the musical accompaniment becomes particularly pronounced. Composed to complement the storyline, the music is not only an auditory backdrop but a deliberate artistic choice that contributes significantly to the overall impact of the performance. Its impressive aesthetic value lies in its ability to evoke emotions, set the mood, and transport the audience into the heart of the depicted stories. The careful selection and arrangement of musical elements enhance the dance's artistic merit, ensuring that the Dolalak performance transcends mere entertainment to

become a captivating and immersive artistic experience.

In the context of the performing arts, harmonies produced through musical instruments such as tambourines, drums, and jidors produce interesting harmonies. When these instruments come together in a complex melody, they create a mesmerising sound and add depth of expression to the dance moves. This musical harmony is not only limited to a combination of tones that are pleasing to the ear but also contains the power to influence and enrich the overall artistic experience. Through a careful and expertly composed mix, these instruments are able to create an immersive atmosphere, enrich artistic interpretation, and take the listener or viewer further into an enthralling art experience.

The presence of a potent and pulsating rhythm within the musical accompaniment serves as a guiding force for the dancer's movements, imbuing each step with a remarkable sense of precision. This rhythmic foundation not only sets the tempo but also establishes a profound connection between the music and the dancer, resulting in a captivating synergy. As the beats reverberate through the performance space, they synchronise seamlessly with the choreography, creating an illusion of flawless coordination. The dancer, attuned to the rhythmic nuances, moves with an apparent effortlessness, seamlessly transitioning from one gesture to another. The powerful rhythm acts as a driving force, dictating the pace and energy of the dance, and in doing so, it enhances the overall aesthetic appeal. This harmonious interplay between music and movement not only captivates the audience but also underscores the dancer's skill,

transforming the performance into a visual and auditory masterpiece.

In the intricate realm of Dolalak dance, music serves as a profound medium through which dancers articulate a rich tapestry of emotions and narratives. The symbiotic relationship between the dancers and the music allows for a nuanced expression that transcends the boundaries of words. As the dancers move gracefully to the enchanting rhythm, the music becomes a vessel for the conveyance of intricate stories and profound emotions. The flowing notes, weaving through the air, carry with them the essence of the narrative being portrayed, whether it be a tale of love, triumph, or the intricacies of daily life. The pulsating rhythm, with its ebb and flow, not only guides the dancers in their movements but also resonates with the emotional cadence of the narrative. The result is a deep and immersive experience where the audience is transported into a realm where movements and melodies interlace to create a profound atmosphere. Through the synergy of music and movement in Dolalak Dance, stories come alive, emotions are palpable, and a unique atmosphere is woven, enveloping both performers and spectators alike in a captivating and transcendent artistic experience.

Within the sacred realms of cultural expression, Dolalak dance takes on a profound significance, serving as a conduit for spiritual connection in religious ceremonies and rituals. In these sacred contexts, the dance becomes a ritualistic celebration and a means of communication with ancestral spirits and other entities of the spiritual realm. The music accompanying Dolalak Dance, with its evocative melodies and rhythmic cadence, assumes a pivotal role as a

bridge transcending the boundaries between the physical and spiritual dimensions.

The ethereal notes and pulsating rhythms, carefully curated for sacred performances, establish a spiritual ambiance that permeates the ceremonial space. As the dancers move in harmonious synchrony with the sacred music, their gestures and expressions take on a transcendental quality, embodying the reverence and devotion inherent in the religious proceedings. The music becomes a vessel for conveying prayers, supplications, and expressions of spiritual connection, amplifying the symbolic resonance of the dance.

In this sacred context, the aesthetic value of the Dolalak Dance's music takes on a heightened significance. It is no longer solely an accompaniment to movement but a sacred language, a melodic and rhythmic discourse that deepens the spiritual experience. The dance, infused with spiritual significance, becomes a form of worship where the artistry of movement and the resonance of music converge to create a sacred tapestry that transcends the boundaries of the mundane. The profound aesthetic value of the music in Dolalak Dance, when interwoven with the sacred context, transforms the performance into a transcendent and spiritually enriching experience.

The music in Dolalak dance creates deep spiritual messages. Each melody and harmony is carefully selected to create an atmosphere appropriate to the religious context. The rhythm in the musical accompaniment of the dance during the religious ceremony creates a powerful and contemplative rite. This helps the participants in the ritual feel connected to a higher spiritual dimension. Music

in Dolalak dance is a form of expression of trust and respect for cultural traditions. It carries deep religious messages, celebrating religious values that have existed for centuries.

In a heteronomic perspective, the aesthetic value of music in Dolalak dance is closely related to the cultural, religious, and social context in which this dance is performed. Music cannot be separated from other elements in the performance, such as costumes, dance movements, and background stories. Here are some aspects of the heteronomic perspective: 1) cultural context. The music in Dolalak dance reflects the rich and traditional values of Javanese culture. Traditional instruments such as tambourines, drums, and jidors produce distinctive sounds, creating a rich and deep cultural atmosphere. 2) Religious Significance. In many cases, Dolalak dance is used in religious ceremonies or rituals that have deep religious significance. Music became a tool to connect the dancers and the audience with a high spiritual and religiosity dimension, and 3) social and communal. Music in Dolalak dance also plays an important role in maintaining togetherness and social identity in the community. It creates a sense of unity and enriches the social experience.

In an autonomous perspective, music in Dolalak dance is appreciated more in isolation from the context. Music is seen as a work of art that can be enjoyed independently and has intrinsic beauty. Some aspects of the autonomic perspective are as follows: 1) The power of harmony The instruments in the musical accompaniment of the Dolalak dance create a mesmerising harmony. The power of this harmony can be enjoyed without the need to understand the dance story or cultural

context; 2) rhythmic complexity. Complex rhythms and rhythmic patterns in music give it a special beauty. This creates an interesting and challenging element for music lovers; and 3) expression of emotions. Dolalak dance music can express emotions and nuances through tone, rhythm, and dynamics. The beauty of this expression is an integral part of the aesthetic value of music.

Musical accompaniment in Dolalak dance has a wide aesthetic value; it can be understood from two different perspectives: heteronomic and autonomic. In a heteronomic perspective, music takes on meaning from its cultural, religious, and social context. Meanwhile, from an autonomic perspective, music is appreciated in isolation, being considered a work of art that has intrinsic beauty. These two perspectives contribute to a deeper understanding of the complexity and beauty of music in Dolalak dance, illustrating how art and culture can have many rich dimensions.

## CONCLUSION

Dolalak dance, a traditional Javanese dance art, combines beautiful dance movements with an enchanting musical accompaniment. The music in Dolalak Dance has a very striking aesthetic value, including heart-rending harmonies, seductive rhythms, and the ability to express emotions and deep meanings. In a heteronomic perspective, it can be seen that the aesthetics of music in Dolalak dance are strongly related to its cultural, religious, and social context. This music is a reflection of the rich values of Javanese culture, is often used in religious ceremonies, and plays an important role in maintaining community togetherness. On the other hand, the autonomic perspective teaches us to

appreciate the beauty of music in isolation. The harmony produced by traditional instruments creates an immersive experience for connoisseurs, regardless of their knowledge of the cultural context. The creativity of the creators of Dolalak dance music allows them to blend traditional elements with modern expressions, keeping the cultural heritage alive while remaining relevant to new generations. The dolalak dance also raises questions about the depth of religiosity. When used in religious ceremonies, music creates profound sacred experiences, connecting the connoisseur with higher spiritual aspects. Harmony is one of the key elements in the aesthetics of Dolalak dance music. Traditional instruments collaborate beautifully to create mesmerising sounds, creating an atmosphere that matches the story of the dance.

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