



The Choreography of Bedhaya Gandakusuma Dance with Mangkunegaran Style: The Study of Movement Patterns

Sriyadi Sriyadi ✉

Dance Arts Study Program, Institut Seni Indonesia Surakarta, Indonesia.

Article Info

Article History

Received: 19-01-2023

Accepted: 22-06-2023

Published: 26-07-2023

Keywords:

Bedhaya Gandakusuma,

Choreography,

Mangkunegaran's style

dance, Movement patterns.

Abstract

Movement patterns in Javanese dance works are formed from types of movement series constructed to become a unified whole. This series of movements is often called a motion motif, a motion range, or *sekarang*. A series of movements can be likened to a puzzle arranged in such a way as to form a unified whole. This article aims to describe the movement patterns of the Bedhaya Gandakusuma dance with Mangkunegaran style. This description is essential to know the construction of the movement pattern used. This research is a form of qualitative research with an ethnochoreological approach. Data collection techniques used are participant observation, interviews, and literature study. The results show that the construction of the Bedhaya Gandakusuma dance movement patterns consists of elements of gesture and movement that become the basic material in the arrangement of each series of movements. In the arrangement process, it is tied with a motif or a basic movement as a unifying thread. The basic movement is a series of *ngenceng* movements. It means that the series of *ngenceng* movements become the foundation in various variations of the series of movements used. The series of movements are connected by using transition movements (*sendhi*). The movement patterns construction of the Bedhaya Gandakusuma dance not only considers motifs, variations, and transitions but also considers repetition, climax, proportion, logical development, and unity. The purpose is to achieve wholeness to give vitality in conveying the meaning or essence being expressed.

© 2023 Universitas Negeri Semarang

✉ Corresponding Author:
Email : yadisri375@gmail.com

ISSN 2503-2585

INTRODUCTION

Movement is the main substance of choreography or dance work (Soedarsono, 1986; Martin, 1965). Turner (2007) argues that dance is interpreted as the art of movement which emphasizes movement and motion as a vehicle for communication. Movement is a physical movement, while motion is an illusory and residual motion as a result of physical movement. Furthermore, Gie (1996) says that the main purpose of forming choreography is to express emotions through the dancers' body movements. It shows that in the dance art of motion occupies a significant position as a means of expression. Therefore, basic knowledge is needed regarding the construction of movement patterns. The goal is to achieve accuracy in composing movement patterns to be able to express the desired expression (Rochayati, 2018).

Regarding the importance of movement patterns in choreography, Sedyawati (1986) provides a comprehension that the presentation style of a dance work that is a characteristic of a region is also determined through movement patterns and techniques. Movement techniques are defined as a way of doing a movement pattern accurately so it can achieve the desired style. The success of the choreography presentation is determined by the accuracy of the implementation of each movement pattern used. It can be a benchmark that movement patterns occupy a crucial position in choreography, including ethnic dances.

The Bedhaya Gandakusuma dance is one of the Javanese dance works that belong to the Bedhaya genre. Tasman (1988) explains that the Bedhaya dance is very attentive to the arrangement of movement patterns and spatial composition. Both components are very

important because they are a typical strength in the performance of dance works with the Bedhaya genre. Movement patterns and spatial composition can describe the story that is being expressed although with the same makeup and costume design.

Javanese dance works are formed from types of movement series that are constructed to become a unified whole. This series of movements is often called a motion motif, a motion range, or *sekarang*. A series of movements can be likened to a puzzle that is arranged in such a way as to form a unified whole as the construction of the movement pattern of a dance work. This perspective is aligned with the opinion of Parani (1986) namely a dance is a composition of various movements. According to him, dance works can be equated with language. If the sentence consists of words, the part of the dance (phrases in the dance) consists of movements. A movement does have the power of expression but if it is composed with other movements, it will be able to provide a more complete expression.

Murgiyanto (1986) states that dance works consist of various series of movements. The series of movements is the connection (mosaic) of movement. In general, the movement series consists of attitude and movement elements. It means that the movement pattern is a mosaic of attitude and movement elements that are hierarchically structured. Universally, the structure of the movement series is divided into a beginning, middle, and ending. Each part, especially the beginning and end, will undergo some modifications in the process of its arrangement. Modifications are made to achieve harmony between the movement series and the dance music used.

This article aims to describe the movement pattern of the Bedhaya Gandakusuma dance with Mangkunegaran style. This description is considered important to know the construction of the movement patterns used. The construction of movement patterns is understood as an arrangement of various movements. The process of the arrangement, of course, requires harmonization to achieve a unified whole as a choreography. Smith (1985) states that the construction of movement patterns consists of several parts that need attention. Just like buildings, the construction of movement patterns requires a foundation or a basic framework. This basic framework with various variations, repetitions, and transitions, forms a complete movement pattern.

In the study of the Bedhaya Gandakusuma choreography with Mangkunegaran style, the movement patterns become the focus of analysis because it is the main component and includes the determinants of the success of the dance work presentation. Smith's view regarding the construction of movement patterns is used as a theoretical framework in the analysis of the Bedhaya Gandakusuma choreography with the Mangkunegaran style. Based on the opinion of Smith (1985), choreographic analysis is carried out by dividing the various parts of the construction of movement patterns namely a motif, repetition, variation, climax, transition, proportion or balance, logical development, and unity.

Research with the study object of the Bedhaya Gandakusuma dance or better known as Bedhaya Bedhah Madiun has been carried out a lot. However, explicitly focusing on the study of the movement patterns construction of

the Bedhaya Gandakusuma dance with Mangkunegaran style has not been carried out yet. Munarsih (2010) has conducted a study related to the function of the Bedhaya Bedhah Madiun dance in Mangkunegaran as the legitimacy of Mangkunegara VII's power. Suharji (2017) has conducted research with the study object of Bedhaya Bedhah Madiun dance as a dance repertoire that is shown for tourists in Mangkunegaran. Agustin and Lutfiati (2020) have conducted research with the perspective of the form and meaning of the make-up of the Bedhaya Bedhah Madiun dance in Mangkunegaran.

RESEARCH METHODS

This research is a form of qualitative research. It means that the researcher becomes an instrument so he must be careful in observing and analyzing objects. According to Pertti Alasuutari as quoted by Soedarsono (1999), qualitative research material is like a piece of the world that must be observed rather than just obtaining a set of measurements. In this case, the researcher must observe the object of study and analyze it. Before carrying out the observation process, a piece of the world must be divided again to determine the focus of the study. In this case, the study of the movement patterns of the Bedhaya Gandakusuma dance is the focus of the research conducted.

The ethnochoreological approach is used in the study of the choreography of the Bedhaya Gandakusuma dance in Mangkunegaran. Ethnochoreology is a scientific discipline with the study object of non-Western ethnic dance (Soedarsono, 2007). Related to the case, dance notation is needed in the choreographic analysis as the characteristic of ethnochoreological

studies to describe the series of movements.

Data collection techniques used are participant observation, interviews, and literature study. Participant observation dominates in data collection so the experience of a researcher as a dancer in Mangkunegaran has a significant influence. The researcher became one of the dancers at the Langenpraja Kemantren and PAKARTI (Karawitan and Dance Association) Mangkunegaran Temple. it was done to understand the various movement patterns and techniques used in the Bedhaya Gandakusuma dance. It should be noted that the movement patterns and techniques in dance works are practical so that through this method it is expected to obtain more comprehensive data. Interviews and literature studies were conducted to complement and verify the data obtained from participant observation. Interviews were used as a medium to dig deeper into the data related to movement techniques, views, and ideas of dance artists in Mangkunegaran. The literature study was carried out by examining the documents collected by the Rekso Pustaka Mangkunegaran Temple, namely Badaja Bedah Madhioen with script code G.17 and Gerongan Bedhaya Bedhahipun Madiun Gendhing Gandakusuma with script code F.108. Besides that, literature studies were also carried out through videos of the Bedhaya Gandakusuma dance with the Mangkunegaran style.

This research was conducted in four stages, namely data collection, data evaluation, data analysis, and presentation. The data collection technique has been described above. After the data had been collected, an evaluation of the data was carried out based on correlation and relevance. The next stage

is data analysis which is a process of interpretation and generalization. Data analysis was carried out using a predetermined theory that is related to the construction of movement patterns based on Smith's opinion. Laban notation was used in the analysis of movement patterns to describe the motion sequences of the Bedhaya Gandakusuma dance in Mangkunegaran. The last stage was the presentation of the data analysis results.

RESULTS AND DISCUSSION

The most important main component in a choreography or dance work is movement. The choreographer of movements can be expressed (Nathania, 2021). In this case, each dance work has a movement pattern composed of various movements (Saputra & Brotosejati, 2020). This view is in accord with Y. Sumandiyo Hadi's opinion quoted by Nastiti and Malarsih (2021), a choreography can be interpreted as the formation or arrangement of various movements. In their arrangement, these movements are interrelated with one another to form movement patterns (Nastiti & Malarsih, 2021). The following is the formation or construction of the movement patterns of the Bedhaya Gandakusuma dance with the Mangkunegaran style.

Elements of Attitude and Movement

The human body is the main instrument in creating dance works (Turner, 2007; Murgiyanto, 1983). As an instrument, the body can be divided into four parts, namely the head, torso, arms, and legs. Each part has elements of attitude and elements of movement. The elements of attitude and elements of movement are the smallest units of movement patterns in dance works (Supriyanto, 1999; Suharto, 1987). The elements of attitude and movement in the

Bedhaya Gandakusuma dance are as follows.

Table 1. Attitude and Movement Elements of Bedhaya Gandakusuma

Parts	Name of Attitude/Movement Elements
The attitude elements of the head	<i>Jejeg and nolehan</i>
The movement elements of the head	<i>Pacak gulu and noleh</i>
The attitude elements of torso	<i>Ndegeg, methok, and leyekan</i>
The movement elements of torso	<i>Ngleyek, nglerek, and ngoyok</i>
The attitude elements of the arms	<i>Ngruji, ngithing, nyempurit, ngepel, tawing, sembah, ngapurancang, ngolong udhet, menthang, sedhuwa, trap cethik, malang kerik, njimpit udhet, sawega, cangkol udhet/ ridhong udhet, and atur-atur</i>
The movement elements of the arms	<i>Ukel jugag, ukel wutuh, ukel tawing, seleh, nekuk, nglawe, ngembat, nyembah, cathok udhet, kipat udhet, cul udhet, seblak udhet, usap, and ulap-ulap</i>
The attitude elements of legs	<i>Nylekenthing, jinjit, tanjak, srimpet, jejer, mendhak, ndhodhok, jengkeng, sila, and mancat</i>
The movement elements of legs	<i>Gedruk, seblak samparan, mumbul, encot, ingset, seredan, seret, kapang-kapang, trisig, kengser, kicat, pandhapan, and nglerek</i>

Elements of attitude and movement are raw materials in the formation of movement patterns. According to Suharto (1987), in the formation of movement patterns, the two elements have a hierarchical relationship. The relationship between the elements of attitude and the elements of movement

overlaps and alternates so that it creates a series of movements. This series of movements in Javanese terms is called *sekar*. The hierarchical relationship of several *sekar* forms a pattern of movement in a dance work.

Movement pattern construction is divided into several parts. These parts are a motif, repetition, variation, climax, transition, proportion or balance, logical development, and unity (Smith, 1985). Each part has a different role to form a complete unified pattern of movement in a dance work. The elements of attitude, the movement elements of the head, body, arms, and legs become the basic material in the construction parts formation of the movement patterns.

Motif

Motif is a central theme that is further developed in movement patterns. According to Supriyanto (1999), motifs will often appear (dominating) movements, even though their presence is already in the form of variation or development. The motif contains the main elements that become the unifying thread of the entire movement pattern. Motif is a basic pattern as motivation in forming movement patterns (Smith, 1985).

Ngenceng becomes a motif in the movement pattern of the Bedhaya Gandakusuma dance in Mangkunegaran. The sequence of the *ngenceng* movement dominates in every form of movement used, even though it has been varied. It means that *ngenceng* is the basic pattern in the formation of the entire series of movements used. The series of *ngenceng* movements is the main and basic movement in the Yogyakarta-style female dance (Sudarsono, 1983; Suharto, 1998). It is the basic motif for the series of *ngenceng* movements then it develops in various variations (Suharti, 2015).

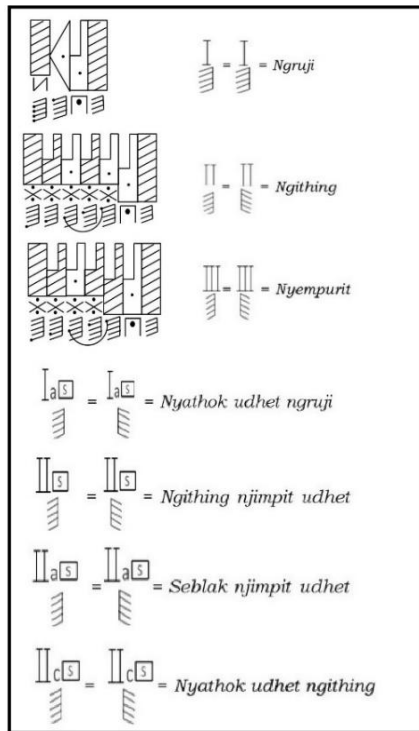


Figure 1. Fingers locked used in the Bedhaya Gandakusuma dance with Mangkunegaran style (Source: Sriyadi, 2023)

The series of *ngenceng* movements are started by the left hand with the *ngrayung ukel jugag trap cethik* movement, the right hand flicking the sampur backwards (*seblak udhet* movement), the feet with the *tanjak* movement, and the feet looking left which are done simultaneously. The next movement is the right hand with the *njimpit udhet* movement and the left *ngoyok* movement, then bouncing the body (*mumbul*) with the weight on the left leg. After that, the next movement is standing with bent knees (*mendhak*) with the weight in the middle, then bouncing (*mumbul*) back and standing with bent knees (*mendhak*) with little accentuation. The movement is performed together with the right hand doing the *neku trap cethik* pose and the back of hand facing

forward. The next movement is the right hand doing *menthang* pose and then flicking the sampur backwards (*seblak udhet* movement). From this description, it shows that the series of *ngenceng* movements has the main elements, namely *tanjak*, *ngoyok*, *mumbul*, and *mendhak*. The elements of the *ngoyok* movement are a variation of the *ngleyek* movement so the main elements of the *ngenceng* movement are *tanjak*, *ngleyek*, *mumbul*, and *mendhak*. *Mendhak* movement is the same as *encot*, that is, from a straight legs position (*mumbul*) then it is bent. An *encot* movement is a form of *mendhak* movement with a little accentuation and a fast tempo.

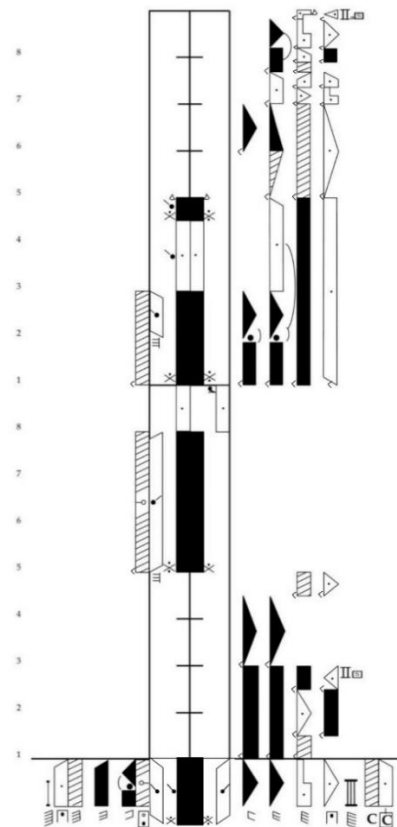


Figure 2. Laban notation of the *ngenceng* movement series in the Bedhaya Gandakusuma dance with

Mangkunegaran style (Source: Sriyadi, 2023)

The series of *ngenceng* movements become the basic pattern as a source of formation of all the movement sequences used. However, as a result of variation in the sequence of movement, of course, there are differences in the source of its formation. In the Bedhaya Gandakusuma dance, the identification results show that the main element of the movement series is almost done in every movement series used, especially in the *mandheg* movement series. In the movement series of *milir*, *sendhi*, and the series of movement with the sitting position, there are some basic elements of the *ngenceng* movement that are not there. Nevertheless, the main element of the *ngenceng* movement still dominates.

Repetition

Dance as a performance art form has the nature of happening in a moment. In contrast to fine art and architecture, in performing arts the audience does not have the opportunity to look back at the parts that have been presented (Sedyawati, 1981; Soedarsono, 1999). It is because the motion has limited presentation time. Therefore, repetition is needed so that the audience can understand and absorb it again. Repetition is created to provide special emphases and a method of showing the purpose of creating dance works (Hawkins, 2003; Parani, 1986).

Repetition does not mean reimplementing the same (identical) sequence of movement. Repetition can mean pouring the results of variations from a series of movements that have been carried out so that there are differences (Smith, 1985). Hadi (2012) says that repetition must have *teba* development (variations) so that they are not boring and always show newness. Repetition in the

Bedhaya Gandakusuma dance is carried out by reimplementing the series of movements identically and pouring the results of variations from the series of movements that have been carried out. Variations are made by changing the tempo, level, and direction, and replacing, adding, or subtracting elements of motion. Repetition by changing the tempo, replacing, adding, and subtracting some elements from a series of movements that are carried out to achieve harmony with the music and the next movement.

Almost the entire movement series of the Bedhaya Gandakusuma dance is repeated identically, only the front direction is different. The series of movements that are repeated identically *ngenceng*, *nggrudha*, *gidrah*, *gudhawa*, *duduk wuluh*, *atrap sumping*, *kicat ngewer udhet*, *ulap-ulap*, *sembahan nglayang*, *ngundhuh sekar*, *ukel tawing*, *trisig tinting encot*, *pendhapan*, *kicat mandhe udhet*, *atur-atur*, and *lembehan sirig (trisig)*. Repetition of the variation results is done in the series of movements of *ngenceng*, *nggrudha*, *ngancap*, *gudhawa*, and *duduk wuluh*. The repetition variation of the *ngenceng* movement series is done by changing the tempo. The variation of the *nggrudha* movement series is done by changing the level, from a high level to a low level. The series of *ngancap* movements consists of four variations, such as *ngancap* with the beginning of left *nglerek nglawe ngembat menthang*, *ngancap* with the hand shape of *atur-atur*, *ngancap cathok udhet*, and *ngancap ngolong udhet*. Variations by taking a part in the series of movements are performed in *ngenceng*, *gudhawa*, and *duduk wuluh*. The non-repeated movements are *bangomate* and *pacak jangga encot*.

Variation

Variation is a forming principle that must exist in choreography. Murgiyanto (1983) argues that choreography which is only composed of similar parts will easily give monotony. However, even though variation has a significant position, it must be developed as a whole (unity). Variations that are done just to get a different effect will easily present things that are not related to the purpose of the choreography. Therefore, variations must be developed within a unified framework while maintaining its integrity. It can be executed by the proper development of the dance's basic ideas (movement motif) through quality, rhythm, and spatial aspects that can provide variety (Hadi, 2012; Hawkins, 2003).

The movement pattern variation of the Bedhaya Gandakusuma dance is built through a movement series establishment of *mandheg* and *milir*. The movement series of *mandheg* is the movement series on the spot, while the movement series of *milir* is a movement series moving place (Sudarsono, 1983). The movement series of *mandheg* in Bedhaya Ganda kusuma dance are *nggrudha*, *ngenceng*, *atrap sumping*, *pacak jangga encot*, *ulap-ulap*, *bango-mate*, *ngundhuh sekar*, *duduk wuluh*, *gidrah*, *gudhawa*, and *sembahan nglayang*. The movement series of *milir* are *ngenceng nyolongi*, *pendha-pan*, *lembehan sirig*, *trisi tinting encot*, *kicat ngewer udhet* maupun *mandhe udhet*, *atur-atur*, *ukel tawing*, *nyamber trisi*, and *ngancap*.

Ngenceng is the basic movement pattern of the Bedhaya Gandakusuma dance so it becomes the basis for the formation of other movement patterns. In its development to form a series of new movements, the elements of the movement are replaced and or combined

with elements of attitude and other elements of movement. These substitutions and mergers do not completely leave the main elements of the movement series of *ngenceng*. Simply, the expansion of the movement network is also conducted by changing the tempo and the direction of movement.

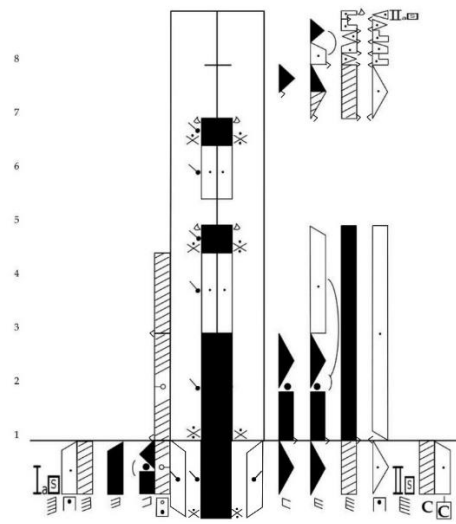


Figure 3. Laban notation of the movement series in the Bedhaya Gandakusuma dance with Mangkunegaran style (Source: Sriyadi, 2023)

The simplest variation of the development of the series of *ngenceng* movements is found in the movement series of *ngenceng lamba*, *ngenceng rangkep*, and *nggrudha*. The movement series of *ngenceng* and *nggrudha* are performed at the beginning of the *beksan* section and they are repeated a lot in the other sections. This movement is the main movement in the Bedhaya Gandakusuma dance. The movement sequence of *ngenceng lamba* and *ngenceng rangkep* are same, the difference is in the number of counts. The *ngenceng lamba* movement is done with a count of two times eight, while

the *ngenceng rangkep* movement is done one time eight. The difference between *ngenceng* and *nggrudha* is in the *ngenceng* movement sequence, the left hand does *cathok udhet* pose and the movement elements of *mendhak* are replaced by *encot* which is repeated twice. The sequence of movements of *nggrudha* has a count of one time eight, like *ngenceng rangkep*.

The further development is carried out in the formation of a series of motions for *atrapp sumping*, *pacak jangan encot*, *ulap-ulap*, *bangomate*, *ngundhuh sekar*, *ukel tawing*, *duduk wuluh*, *gidrah*, and *gudhawa*. The main elements of the series of movements are the same as the main elements in the *ngenceng* movement. The main elements of the *ngenceng* movement sequence are replaced and or combined with elements of attitude and other elements of movement. The elements of footwork are replaced or combined with *nglerek*, *mancat*, and *jejer* movements. The *noglek* movement element is replaced or combined with *ngoyok* and *nglerek*. The movement element of *mumbul* can be varied with the position of the body weight in the middle or on the side. The *mendhak* movement elements can be replaced and or combined with *encot* movement elements. The elements of hand movement are not the main elements so they have the freedom to be developed based on the existing elements of attitude and movement.

Variations of the series of movements of the string is in the series of movements such as *sem-bahan nglayang*, *pendhapan*, *trisir tinting encot*, *kicat ngewer udhet*, *atur-atur*, *ngancap*, and *lembahan sirig (trisir)*. Basically, in the series of movements, there is a main element of the *ngenceng* movement, but it does not dominate. In the series of movements,

only one or two main elements of the *ngenceng* movement are used.

Combining a series of movements with one another is needed in the construction of movement patterns. In combining a series of movements, variations are needed to achieve a unified whole. Variations are made by making connecting motions, namely adding movements as a beginning and or ending. The addition of motion material is adjusted to the next sequence of movements and the music used (in Javanese terms it is called *seleh gending*) so it is very varied.

The Bedhaya Gandakusuma dance is a group dance with the method of applying unison movements. It means that the form of movement is carried out at the same time by the dancers. According to Smith (1985), there are several variations in applying unison movements, namely unison, unison with complementary movements, unison with contrasting movements, and unison with background and foreground.

Unison is all dancers using the same series of movements at the same time (Smith, 1985). In the Bedhaya Gandakusuma dance, unison dominates. The unison is found in the parts of *maju beksan*, *beksan* and *mundur beksan*. The unison beksan is in the *lajur* and three-by-three formation. The *lajur* formation of unison is a moment when all dancers are facing to the left and forward. In the three-by-three formation, all the movement sequences used are applied simultaneously.

Unison with complementary movements is the use of the same motion series but not identical at the same time. The series of motions used are complementary, which can be done by developing the core motions, levels, and facing directions (Smith, 1985). Unison

with complementary movements with the development of the core motion can be seen in the *lajur* formation of *apit ngajeng* and *apit wingking medali*. In this formation, *endhel*, *batak*, *gulu*, *dhadha*, and *buncit* use a series of *ngenceng* movements, then *apit ngajeng* and *apit wingking* develop a *ngeceng* movement to move. The movement that is done by *apit ngajeng* and *apit wingking* is called a series of the *ngenceng* movements. Unison with complementary movements can be seen from the use of different levels in the formation of *lajur* and *baris*. In the *lajur*, *endhel*, *apit ngajeng*, and *apit wingking* formation use the *nggrudha jengkeng* movement series, while the others use the same series of movement but *standing*. In the *baris* formation, all *jengkeng* dancers (seat) except *Batak*. The shape of the movements used is basically same, the difference is only in the level. Unison with complementary movements differentiate the facing direction found in the *lajur* and *baris* formation when *endhel*, *apit ngajeng*, and *apit wingking* face *batak*, *gulu*, *dhadha*, and *buncit*.

Unison with contrasting movements is the use of a series of motions with different characteristics at the same time. The first group uses movement patterns that tend to be static while the others are dynamic (Smith, 1985). The dancers of the Bedhaya Gandakusuma dance can be divided into two groups, namely the *batak* and *endhel* groups. The *batak* group consists of *batak*, *gulu*, *dhadha*, and *buncit*, while the *endhel* group consists of *endhel*, *apit ngajeng*, and *apit wingking*. Unison with contrasting movements can be felt in the formation of *lajur* and *gelar*, when the two groups use different motion sequences. In

the *lajur* formation, the *batak* group uses a series of static *pendhapan* movements, while the *endhel* group uses *ngancap* movements which tend to be dynamic. The formation of *gelar* can be felt when the *batak* group uses a series of static movements, namely *ukel tawing* and *pendhapan*, while the *endhel* group uses a series of dynamic movements, namely *kicat ebat* and *trisi g tinting encot*.

Unison with background and foreground indicates that one part of the group functions as the core group, while the others act as the background (Smith, 1985). In the Bedhaya Ganda Kusuma dance, this variation of unison is found in the *gelar* formation. In the formation of *gelar*, the dancers are divided into three groups, the first consists of *batak* and *endhel*, the second consists of *gulu*, *dhadha*, and *buncit*, while the third consists of *apit ngajeng* and *apit wingking*. The first group becomes the core group, while the others are the background. The first group itself is standing, while the second and third groups are in *jengkeng* pose. The forms of movement used are contrast, *batak* uses the same motion forms with the second group, while *endhel* use the same motion forms with the third group. Based on the theme presented, this section reveals the battle between Panembahan Senapati and Retno Dumilah.

Climax

Climax is the highlight of a series of movements used to show the content of the work of art (Smith, 1985). The climax in dance composition means the main emphasis (culmination point) which has tension (Supriyanto, 1999). The climax of the Bedhaya Gandakusuma dance can be felt in the *gelar* formation. In general, the *gelar* formation is a core part of the

Bedhaya dance. In this formation, the dance choreographer is given the freedom to reveal the content (theme) that is presented. Freedom in the formation of *gelar* causes differences in the color of the work done between one Bedhaya and another. It means this formation is very varied according to the content conveyed (Suharti, 2015; Sunaryadi, 2000).

The Bedhaya Gandakusuma dance tells the story of the battle between Panembahan Senapati and Retno Dumilah. As the content to be disclosed, the *gelar* formation of the Bedhaya Gandakusuma dance describes this war. This war is described abstractly. It means that it is not imitative but only symbolized by a series of movements. An abstract representation is a characteristic of the Bedhaya dance, which has a symbolic meaning so it does not clearly describe human behavior (Koentjaraningrat, 1984). Lelyveld (1993) explains that the Bedhaya dance has a close relationship with Hindu art. The special characteristic of Hindu art is not based on a visual observation but it is closely related to a mystical conception. Hindu artwork is abstract because the way of observation is through the deep soul.

In the representation of the battle between Panembahan Senapati and Retno Dumilah, the Bedhaya Gandakusuma dancers are divided into two groups. The first group is *batak*, *gulu*, *dhadha*, and *buncit*, while the second group is *endhel*, *apit ngajeng*, and *apit wingking*. Both groups are sitting or *jengkeng*, except *batak* and *endhel*. The battle is expressed through the first group using a series of movements such as *gerak ukel tawing*, *nyamber trisig*, *ulap-ulap*, *sendhi ongkek*, and *pendha-pan*. The second group uses the movement series of *kicat ebat*, *nyamber trisig*, *ulap-ulap*, *sendhi ongkek*, and *trisig tinting encot*. The second

group uses the property of *patrem* or *keris*, except when it is in a *trisig tinting encot* pose. *Patrem* is dropped by *endhel* and covered again by *apit ngajeng* and *apit wingking* when it is in a *sending ongkek* pose. *Patrem* is dropped and covered together with the *sindhenan* narrative text that is sung as "*gregel*." It became a symbol of Retno Dumilah's defeat over Panembahan Senapati.

Love ended Panembahan Senapati's war with Retno Dumilah. Senapati succeeded in seducing Dumilah and they finally got married. The unity of Senapati and Dumilah is described in the *gelar* formation. The series of movements used are *nyamber trisig*, *lembehan sirig (trisig)*, and *duduk wuluh*.

The dramatic structures used to indicate the climax in choreography can be described as single and multiple cones. A single cone describes a climax point, while multiple cones have a series of small climaxes before heading to the highest climax (Hadi, 2003; Meri, 1986). Based on the dramatic structure, the dance of Bedhaya Gandakusuma has a double-cone climax structure. The small climax occurs in the first principal *beksan* of the *lajur* formation when it is in *endhel*, *apit ngajeng*, and *wingking jengkeng* *apit* poses as well as in the *baris* formation when *batak* stands alone. The highest climax occurs in the second principal *beksan* of the *gelar* formation. The tempo of the dance music used will change to be slightly faster (*ngampat*) towards the climax point, then the tempo will change to be slower (*sirep*) at the climax, and the tempo will return to normal when the climax point ends (*udhar*).

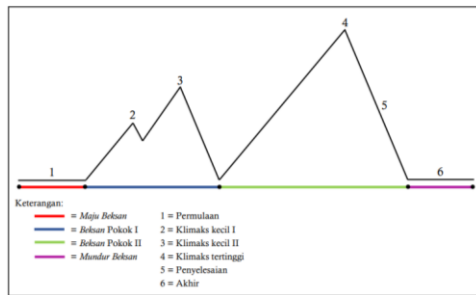


Figure 4. The dramatic structure of the Bedhaya Gandakusuma Dance with Mangkunegaran style (Souce: Sriyadi, 2023)

Transition

Transition is a connecting movement between parts of the motion series used. Transition functions as a bridge to unify or attach one series of movements to another (Smith, 1985; Woodard, 1976). In Yogyakarta-style dance, the transition is almost always manifested in the form of *sendhi* although it is not completely (Supriyanto, 1999). As a connecting movement, *sendhi* varies greatly because it is adapted to the next movement and *seleh gending* (Sudarsono, 1983).

The document with the title *Gerongan Bedhaya Bedhah Madiun Gendhing Gandakusuma*, which is a collection from Rekso Pustoko Pura Mangkunegaran, uses the term *panambang* or *penambang* to refer to the connecting movement. It can be seen from the element of movement, *panambang* is the same as *sendhi*. *Panambang* in the Bedhaya Gandakusuma dance is very varied, such as *sendhi ongkek*, *sendhi nglawe*, and *sendhi cathok udhet*. The application of *sendhi ongkek*, *sendhi nglawe*, and *sendhi cathok udhet* are not always the same. It is adapted to the movement form before, the next movement form, and *seleh gending* used.

Sendhi ongkek in the Bedhaya Gandakusuma dance is used to connect a

series of movements of *pacak jangga encot* to *kicat ngewer udhet*, *ulap-ulap* to *atur-atur*, *nggrudha* to *ukel tawing*, *nggrudha* to *kicat ebat*, *ulap-ulap* to *ukel tawing*, *ulap-ulap* to *kicat ebat*, *ulap-ulap* to *pendhapan*, and *ulap-ulap* to *trisig tinting encot*. *Sendhi nglawe* is used to connect the movement of *atrap sumpin* to *ngenceng*, *gidrah* to *ngancap*, *ngancap* to *ngenceng*, *ngancap cathok udhet* to *gudhawa*, and *ngancap ngolong udhet* to *gidrah*. *Sendhi cathok udhet* is used to connect the movement of *nggrudha* to *ngenceng*, *ngenceng* to *gidrah*, *ngenceng* to *gudhawa*, *ngenceng* to *ngundhuh sekar*, *ngundhuh sekar* to *nyamber trisig*, *nggrudha* to *nyamber trisig*, and *trisig tinting encot* to *nyamber trisig*.

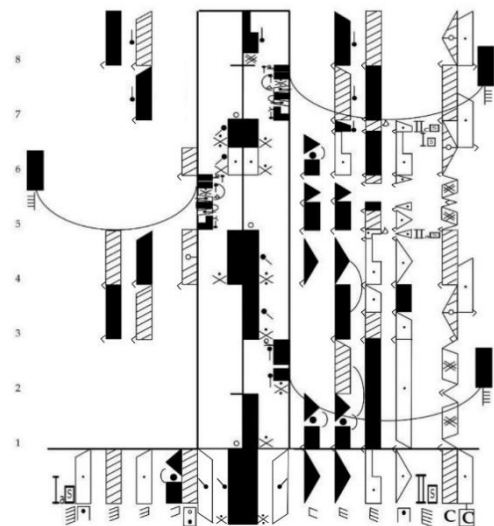


Figure 5. Various *Sendhi ongkek* movements of laban notation in the Bedhaya Gandakusuma dance with Mangkunegaran style (Source: Sriyadi, 2023)

In the Bedhaya Gandakusuma dance, there is a series of *panggel* movements. This movement is an introductory movement from the *ndhodhok* position to the series of *nggrudha* movements. The sequence of movement is a connecting movement that

is not repeated. Generally, in the Bedhaya dance, this series of movements is a connecting movement that is specifically performed at the beginning when doing a series of *ngceng* or *nggrudha* movements.

Not all movement series in the Bedhaya Gandakusuma dance are combined with *sendhi ongkek*, *nglawe*, and *cathok udhet*. The form of movement is *gudhawa* to *atrap sumping*, *sembahan* to *bangomate*, *lembehan sirig* to *duduk wuluh*, *atur-atur* to *ngancap*, *ngancap* to *nggrudha*, and *duduk wuluh* to *ngancap*. Combining the movement series is done by adding some movement elements to the front and or back parts. It considers the harmony between the series of movements and *seleh gending*.

Proportion or Balance

Proportion relates to the size and or distance of each part from the entire series of used movements. Proportion is used to achieve a balanced shape so it has attraction. In composing a series of movements, proportion can be achieved with balanced repetition and variation. Dance works with many repetitions will be boring, and conversely, those with too many variations will lose their significance (Smith, 1985).

Emphasis on the significance of a series of movements whose duration of execution is short can be achieved by sequential repetition. Repetitions can be varied by changing the direction of movements, for example, the first movement is done on the right side and the second movement is done on the left side. In the Bedhaya Gandakusuma dance, it is done in a series of *atrap sumping*, *atur-atur*, *kicat mandhe udhet*, *kicat ngewer udhet*, *pendhapan*, and *trisiq tinting encot*. Repetition can also be done identically and sequentially, for example

in the movement of *nggrudha*, *gidrah*, *ngancap* with the beginning of gerak *nglawe*, and *ngancap cathok udhet*.

Repetition is not only in a series of movements with a short duration of execution. In a series of movements with a long execution duration, there are also many repetitions. This repetition is not done sequentially but it has a distance separated from other series of movements. In addition, it is also done with a different direction and formation.

The repetition of a series of movements is mostly done in the Bedhaya Gandakusuma dance. To achieve the repetition proportion, it is varied through space and time processing. Spatial processing is done by changing the direction of facing, level, and formation. Time processing is done by reducing the elements of the movements used and changing the tempo.

Proportion in the movement patterns construction of a dance work is needed to achieve a balanced form, certainly, it does not leave the significance of the atmosphere or taste that people want to be expressed. Concerning that case, Bedhaya dance generally expresses the sense of *semeleh*, *menep*, and *antep*. It is related to the conception of Bedhaya dance which has a philosophical meaning related to the life values based on the views (ideas) of Javanese society (Brongtodingrat, 1981). Bedhaya dance reflects the decency and elegance of royal princesses (Hughes-Freeland, 2009; Suryobrongto, 1976). The movement series of the Bedhaya Gandakusuma dance can broadly be divided into a movement series of *mandheg* and *milir*. In its application, the series of *mandheg* movements dominate the series of *milir* movements so that it forms the sense of *semeleh*, *menep*, and *antep*.

Proportions are closely related to the distribution of duration and motion range for each session used. The duration of the Bedhaya Gandakusuma dance performance is ± 46 minutes which is divided into several sessions. In summary, the Bedhaya Gandakusuma dance is divided into three sessions, namely *maju beksan*, *beksan*, and *mundur beksan*. *Beksan* is the main part while *maju beksan* and *mundur beksan* parts are the introductory and closing parts. As the main part, *beksan* becomes the center point to show the essence of the dance work so that it has a long duration (± 34 minutes or around 74%) with various series of movements. It is different from the introductory and closing sections which have a short duration (± 6 minutes or about 13%) with a few series of movements, namely *sembahan sila*, *kapang-kapang*, and *ombak banyu*.

Beksan, as the main part, can be divided into two parts, namely the first principal *beksan* and the second principal *beksan*. The first principal *beksan* based on the form of *gendhing* used consists of several sessions, namely *beksan gendhing gandakusuma*, *beksan gendhing gambuh*, and *beksan ladrang*. In the *gending gandakusuma* and *gending gambuh*, the sequence of movements used is *sembahan sila*, *nggrudha*, *ngenceng*, *gidrah*, *ngancap* dengan awalan *nglawe*, *ngancap cathok udhet*, *gudhawa*, *duduk wuluh*, and *atrap sumping*. *Beksan gending gandakusuma* has a duration of ± 4 minutes (10%) while the *beksan gending gambuh* has a duration of ± 6 minutes (13%). The forms of movement used in the *beksan ladrang* are *kicat mandhe udhet*, *pacak jangga encot-encot*, *kicat ngewer udhet*, *ulap-ulap*, *atur-atur*, *nggrudha*, and *sembahan nglayang*. The duration of the presentation in

the *beksan ladrang* section is ± 7 minutes (15%).

The part of the second principal *beksan* consists of one session, which is *beksan ketawang*. The forms of movement that are used are *sembahan jengkeng*, *bangomate*, *ngundhuh sekar*, *ngenceng tawing*, *nyamber trisig*, *nggrudha*, *kicat ebat*, *ukel tawing*, *ulap-ulap*, *trisig tinting encot*, *pendhapan*, *lembehan sirig*, *duduk wuluh*, *ngancap ngregem udhet*, *kicat boyong*, *gidrah*, *impang majeng*, and *sembahan nglayang*. In this session, there is the highest climax, namely in the *gelar* formation which revealed Panembahan Senopati's battle against Retno Dumilah. As part of the core, *beksan ketawang* has a duration of ± 17 minutes (36%).

Logical Development

Logical development is the continuous chronological interweaving of the unifying threads of dance composition (Supriyanto, 1999). The logical development of a dance work guarantees unity where each part is connected by a unifying thread. The movement patterns of dance works undergo a logical development if the constructional elements can be mastered properly. The intended constructional elements are motifs, variations, transitions, and climax (Smith, 1985).

The logical development of Bedhaya Gandakusuma's dance is based on the motif of movement, which is *ngenceng*. A series of *ngenceng* movements becomes a motivation in the arrangement of other movements. It means that the variation or development of the movement series in the Bedhaya Gandakusuma dance is tied by a *ngenceng* movement series. The result of the variation or development of the *ngenceng* movement series is arranged into

a whole unit. The arrangement is done by using transitional movements that have harmony between the series of movements and the dance music. In its composition, there is the highest climax, namely the core part of the Bedhaya Gandakusuma dance.

Unity

Hawkins (2003) says that unity is the most important attribute of a dance work. The vitality life of a dance work can be built through the internal structure and relationships between series of movements. According to Hadi (2012), the vitality of dance works can be manifested by movements that are not presented in isolation from one another. Every series of movements must always be in total existence. A series of movements whose elements are not interconnected or show unity will appear chaotic.

Unity is the overall form of a created movement pattern from various components (Smith, 1985). Unity is produced through the fulfillment of all components of the movement pattern properly. The movement pattern of the Bedhaya Gandakusuma dance has a unity that can be felt from the overall relationship between the components of the movement sequence. The elements of attitude and movement as basic components in the construction of movement patterns are arranged into various series of movements. In composing various series of movements, it is always based on the motion motifs used, namely *ngenceng*. Like a mosaic, the various series of motions are arranged in such a way that they are linked by transitional motions. The selection of transitional movements always pays attention to the series of connected movements and dance music so that it seems smooth, not *nyoklek* (broken), and

in harmony with the *gending*. In addition, unity can be felt from the climax point having harmony with the essence being expressed. The arrangement of a series of movements in the construction of a movement pattern can express the essence (idea) that underlies the creation of dance works.

CONCLUSION

The construction of the Bedhaya Gandakusuma dance movement pattern consists of attitude elements and movement elements. The element of attitude is the position of each part of the body (head, torso, arms, and legs), while the element of movement is the process of achieving a determined attitude. The element of attitude and the element of movement become the basic material in the arrangement of the movement series. In the arrangement process, a chain of movements is tied with a basic motif or movement as a unifying thread. The basic motive or movement is a series of *ngenceng* movements. It means that the series of *ngenceng* movements becomes the foundation for creating the variations of the movement series used. The series of movements are then connected by using transition movements (*sendhi*). The selection of transitional movements is harmonized with the series of linked movements and dance music. Therefore, there are often changes in each series of movements, especially at the beginning and end. The movement patterns construction of the Bedhaya Gandakusuma dance not only considers motifs, variations, and transitions but also considers repetition, climax, proportion, logical development, and unity. The purpose is to achieve wholeness to give vitality in conveying the meaning or essence being expressed.

REFERENCES

- Agustin, N. D., & Lutfiati, D. (2020). Kajian Bentuk dan Makna Tata Rias Tari Bedhaya Bedhah Madiun di Pura Mangkunegaran Surakarta. *Jurnal Tata Rias*, 9(1), 84–91.
- Badaja Bedah Madhioen. (t.t.). Koleksi Rekso Pustoko Pura Mangkunegaran, G. 17.
- Brongtodiningrat, K. P. H. (1981). Falsafah Beksa Bedhaya Sarta Beksa Srimpi ing Ngayogyakarta. Dalam *Kawruh Joged Mataram*. Yogyakarta: Yayasan Siswa Among Beksa.
- Gerongan Bedhaya Bedhahipun Madiun Gendhing Gandakusuma. (t.t.). Koleksi Rekso Pustoko Pura Mangkunegaran, F. 108.
- Gie, T. L. (1996). *Filsafat Seni Sebuah Pengantar*. Yogyakarta: PUBIB.
- Hadi, Y. S. (2003). *Aspek-aspek Dasar Koreografi Kelompok*. Yogyakarta: Elkaphi.
- Hadi, Y. S. (2012). *Koreografi: Bentuk, Teknik, dan Isi*. Yogyakarta: Cipta Media.
- Hawkins, A. M. (2003). *Mencipta Lewat Tari* (Y. Sumadiyo Hadi, Penerj.). Yogyakarta: Manthili.
- Hughes-Freeland, F. (2009). *Komunitas yang Mewujud: Tradisi Tari dan Perubahan di Jawa*. Yogyakarta: Gadjah Mada University Perss.
- Koentjaraningrat. (1984). *Kebudayaan Jawa*. Jakarta: Balai Pustaka.
- Lelyveld, Th. B. van. (1993). *Seni Tari Jawa*. (Husodo Pringgokusumo, Penerj.). Surakarta: Rekso Pustoko Pura Mangkunegaran.
- Martin, J. (1965). *The Modern Dance*. New York: Dance Horizons.
- Meri, L. (1986). *Elemen-elemen Dasar Komposisi Tari* (R. M. Soedarsono, Penerj.). Yogyakarta: Lagaligo.
- Munarsih, S. (2010). *Tari Bedhaya Bedhah Madiun Pura Mangkunegaran Surakarta, Legitimasi Kekuasaan Mangkunegara VII Melalui Kebudayaan* [Tesis]. Program Studi Kajian Budaya UNS.
- Murgiyanto, S. (1983). *Koreografi: Pengetahuan Dasar Komposisi Tari*. Jakarta: Direktorat Jendral Pendidikan Dasar dan Menengah Departemen Pendidikan dan Kebudayaan.
- Murgiyanto, S. (1986). *Komposisi Tari. Dalam Pengetahuan Elementer Tari dan Beberapa Masalah Tari*. Jakarta: Direktorat Kesenian Proyek Pengembangan Kesenian Jakarta Departemen Pendidikan dan Kebudayaan.
- Nastiti, L. S. & Malarsih. (2021). Koreografi Tari Gambyong Jangkung Kuning di Surakarta. *Jurnal Seni Tari*, 10(1), 45–55.
- Nathania, I. (2021). Analisis Koreografi Tari Liuk Si Liri. *Jurnal Seni Tari*, 10(2), 120–131.
- Parani, Y. (1986). Penari sebagai Sumber Daya dalam Penataan Tari. Dalam *Pengetahuan Elementer Tari dan Beberapa Masalah Tari*. Jakarta: Direktorat Kesenian Proyek Pengembangan Kesenian Jakarta Departemen Pendidikan dan Kebudayaan.
- Rochayati, R. (2018). Gerak: Perjalanan dari Motif ke Komposisi Tari. *Sitakara: Jurnal Pendidikan Seni dan Seni Budaya*, 4, 35–51.
- Saputra, D. A., & Brotosejati, W. (2020). Garap Gerak Tari Dolalak Lanang Surya Budaya Desa Tlogorejo Kecamatan Purwodadi Kabupaten Purworejo. *Jurnal Seni Tari*, 9(2), 94–104.
- Sedyawati, E. (1981). *Pertumbuhan Seni Pertunjukan*. Jakarta: Sinar Harapan.
- Sedyawati, E. (1986). Tari sebagai Salah Satu Penyataan Budaya. Dalam *Pengetahuan Elementer Tari dan Beberapa Masalah Tari*. Jakarta: Direktorat Kesenian Proyek Pengembangan Kesenian Jakarta Departemen Pendidikan dan Kebudayaan.
- Smith, J. (1985). *Komposisi Tari Sebuah Petunjuk Praktis Bagi Guru* (Ben Suharto, Penerj.). Yogyakarta: Ikalasti.

- Soedarsono, R. M. (1986). Pengantar Pengetahuan dan Komposisi Tari. Dalam *Pengetahuan Elementer Tari dan Beberapa Masalah Tari*. Jakarta: Direktorat Kesenian Proyek Pengembangan Kesenian Jakarta Departemen Pendidikan dan Kebudayaan.
- Soedarsono, R. M. (1999). *Metodologi Penelitian Seni Pertunjukan dan Seni Rupa*. Bandung: MSPI.
- Soedarsono, R. M. (2007). Penegakan Etnokoreologi sebagai sebuah Disiplin. Dalam R. M. Pramutomo (Ed.), *Etnokoreologi Nusantara: Batasan Kajian, Sistematisasi, dan Aplikasi Keilmuannya*. Surakarta: ISI Press.
- Sudarsono, T. S. (1983). *Sekelumit Catatan Tentang Tari Puteri Gaya Yogyakarta*. Yogyakarta: ASTI Yogyakarta.
- Suharji. (2017). Bedhaya Bedhah Madiun Dance: As a Tourism Superior Asset in Puro Mangkunegaran. *Harmonia: Journal of Arts Research and Education*, 17(2), 190–198.
- Suharti, T. (2015). *Bedhaya Semang Karaton Ngayogyakarta Hadiningrat Reaktualisasi Sebuah Tari Pusaka*. Yogyakarta: Kanisius.
- Suharto, B. (1987, Februari 2). *Pengamatan Tari Gambyong Melalui Pendekatan Berlapis Ganda*. Kertas Kerja Temu Wicara Etnomusikologi III, Medan.
- Suharto, B. (1998). *Dance Power: The Concept of Mataya in Yogyakarta Dance*. Bandung: MSPI.
- Sunaryadi. (2000). *Dwi Naga Rasa Tunggal: Dari Sengkalan Memet ke Seni Pertunjukan* [Tesis]. Program Pascasarjana STSI Surakarta.
- Supriyanto. (1999). *Tari Golek Ayun-ayun Gaya Yogyakarta sebuah Tinjauan Konsep Pembentukan* [Laporan Penelitian Perorangan]. STSI Surakarta.
- Suryobrongto, G. B. P. H. (1976). *Tari Klasik Gaya Yogyakarta*. Yogyakarta: Museum Kraton Yogyakarta.
- Tasman, A. (1988). *Lemah Putih Komposisi Tari Bedoyo*. Surakarta: STSI Surakarta.
- Turner, M. J. (2007). *New Dance: Pendekatan Koreografi Nonliteral* (Y. Sumandiyo Hadi, Penerj.). Yogyakarta: Manthili.
- Woodard, S. (1976). Evidence for a Grammatical Structure in Javanese Dance: Examination of a Passage from Golek Lambangsari. *Dance Research Journal*, 8(2), 10–17.