

The Dance of *Condong* Legong Keraton in Yogyakarta: Transfer the Character Education to Children

Ni Luh Enita Maharani
 Yogyakarta State University
 Yogyakarta, Indonesia
 niluhenita@gmail.com,

Kuswarsantyo
 Yogyakarta State University
 Yogyakarta, Indonesia
 condrowasesa@yahoo.co.id

Abstract—Legong Keraton is a Balinese traditional classical dance. This dance is danced by three dancers; one of them becomes a female servant (*Condong*) for the king and queen. Yogyakarta is a place where the dance of *Condong* Legong Keraton develops. The dance of *Condong* Legong Keraton in Yogyakarta is danced separately with Legong Keraton due to the differences characteristic on the mastery process the learning between children in Yogyakarta and Bali. The learning process of the dance of *Condong* Legong Keraton in Yogyakarta is adjusted to the local cultural background and by instilling the character education value of the dance. The purpose of this study was to analyze the character education values in the dance of *Condong* Legong Keraton in Yogyakarta which is good to instill within children. In the process, there is combination the character education values between Yogyakarta and Bali. The particular study used qualitative research type with ethnographic methods. Based on findings, it concluded that the dance of *Condong* Legong Keraton has eighteen-character education and good for children, so it was relevant to implement in the dance learning process for children. The values are compassion, respect, sacrifice, dedication, courtesy, friendly, careful, dynamic, diligent, persistent, faithful, self-controlled, passionate, hard-working, responsible, brave to take the risk, respect the time and humble.

Keywords—*dance of Condong legong keraton, character education value, culture.*

I. INTRODUCTION

The diversity of customs, manners, interaction, art, language, natural beauty, and local skills are the characteristics of a tribe. This diversity may beautify and enrich the values of Indonesian life. Therefore, the diversity needs to consider for its development and conservation while still maintain the diversity through the educational way. According to Dewantara [1], stated that education, in general, is a guide in the lives of children with all the nature (power within spiritual and physical) that exists within children. By that, they can reach happiness and safety in the future. Although education is only a guide, it is a great provision for the life of a child in the future. Education is a social institution created to humanize the humans among the individual, social and cultural spheres. Education is an effort to develop and also preserve the culture as a guideline in utilizing the environmental resources (physical and socio-cultural nature) which always change according to needs [2].

The impact of globalization when a person cannot filter things whether good or not for themselves and in line with the local culture, will results to moral degradation, immodesty, dishonesty, high acts of violence, until the abuse of drugs. This statement indicates the orientation of national development towards the building of national identity that is discipline, honest, high in working, and noble character does still not complete. Character education is an education with basic power that is very important for the community to face the negative impacts or effects of current advances in science and technology. Since an early age, children should instill by character values. If they have not, in the future, when they grow up, they will develop attitudes that tend to lead to attitudes with have no limits of moral values. Surely, by such this phenomenon, will make the children take advantage of technological advances for negative things and included in globalization flows that contradict with the culture. Through the power of education, the basics of a bad human soul can be reduced or lost depending on the guidance and experience. Education, experiences, and circumstances have a great influence on character development [1]. In Javanese literature called "*ngelmu iki kalakone kanthi laku*" means that the knowledge is achieved by being taught and studied. Based on the views in Fudyartanta [3], the principle of learning theory and practice, "*ngerti, ngrasa, nglakoni*" means that in the implementation of character education must instill the understanding and can feel the thing being learned, and implement it into real life. A way to instill the character is through art. Art is a part of the culture that is interconnected and arises from the feeling of the human soul. Art can be more inherent (embedded) in the human soul than other cultures [1].

One of the Balinese dances which have noble values to instill the character values is the *Condong* dance in the Legong Keraton repertoire. An opinion from HB Yassin, a writer, argues that "*seni yang bermutu tinggi tahan hidup disegala zaman (high-quality art survives in all ages)*" would be appropriate for the Legong Keraton dance (in which there is a *Condong* dance) as a well-known classical Balinese dance from other classical dances. The dance of *Condong* Legong Keraton is a traditional classical dance performed outside the Pura and was previously presented to kings in the palace or in Bali known as Puri. According to Hadi in [4]

stated that the designation of dance as a traditional classical dance is a dance that used to live in a palace environment and has a hereditary development in line with local conditions. Classic works till today still always associate with quality artwork and high aesthetic value. Studying the traditional arts especially the dance of *Condong* Legong Keraton is one of many activities that are good for the process of personality education because contains noble values. This dance exists in several Balinese dance studios in Yogyakarta province as a process to learn more complex the Balinese dance. Particularly for Balinese dance, the dance of *Condong* Legong Keraton is a dance that known as dance with has complex motions of Balinese dance.

The development and existence of the dance of *Condong* Legong Keraton in Yogyakarta relate or relevance that Balinese art can live and accepted by the surrounding community. The dance of *Condong* Legong Keraton that developed in Yogyakarta has adapted to the taste and soul in the Yogyakarta area. Starting from dance accompaniment to the sequence of various dance motions have been adapted to the taste in Yogyakarta. The participants were not only Balinese children but also from Yogyakarta. The dance for children is very necessary to develop the children's personality, early love for traditional values and other factors considered as positive for education [5]. Based on background, the problem statements are: 1. what are the values of character education in the dance of *Condong* Legong Keraton? 2. How do the transfer of the character education value to children in Yogyakarta?

The rest of this paper is organized as follow: Section II presents literature review. Section III describes material & methodology. Section IV presents the obtained results and following by discussion. Finally, Section V concludes this work.

II. LITERATURE REVIEW

A. *The form of the dance of Condong Legong Keraton*

Balinese dances which function to support the needs of custom and religion, are grouped as the dance of wali, bebalih and balih-balihan. Based on the dance groups, the dance type of bali - balihan is indeed the most developed in society as an entertainment dance. The dance of Legong Keraton has the role of *Condong* as emban or abdi dalem, which is a type of Palengongan dance. The dance is the fundamental female dance because this dance has very complete motions and the fundamental of all basic movements or motions of Balinese dance. Eiseman [6] stated that "Legong is considered to be the fundamental female dance style and it is taught to all beginning dance students." The dance of Legong keraton danced by three female dancers and used the Panji story. The story told the untold love between Lasem King and Rangkesari Queen. The contents of the story of the Legong Keraton dance told that a long time ago, a king named Lasem from the kingdom of Lasem was walking in the Forest. In his journey, he met a beautiful girl named Rangkesari who was lost in the middle of the forest along with two of his escorts. Rangkesari brought to the home by King Lasem and placed in a stone house with the intention of being the Empress. But,

Rangkesari refused because she did not love to Prabu Lasem. Rangkesari was the sister of the King of Daha. The king of Daha knew that his sister kidnapped by Prabu Lasem, and then he became angry. Then, there was a war between King of Daha and King of Lasem. King of Daha sent an eagle to fight King of Lasem. The king of Lasem was defeated [7]. From the entire structure of the Legong Keraton dance, the *Condong* appears at the beginning, which is in the pengawit section. In this section, *Condong* dancers dance in a humble motion like a servant. The distinctive feature of *Condong* dance is ngejat pala (shaking the shoulders while being rotated), which is always present in every part of the motions [8].

B. *The character education of Balinese community*

Character education is from Sanskrit which consists of two words; *budhi* and character. The word *budhi* means knowing, and the words or meanings mean behavior [9]. So, character means good behavior. The word character is very close to the meaning of ethics, noble character and morality. Based on the definition, the scope of character education is limited to the education of ethics and morality based on religious teachings which carried out centrally. The dance of *Condong* Legong Keraton contains many elements of the movements and motions to give a touch to children on the character education value.

Titib in [9] stated that the values of character education according to the Vedas and Hinduism Literature have 56 values. The values are: 1) hard work, 2) brave to take risk, 3) discipline, 4) religious, 5) soft-hearted, 6) initiative, 7) mature thinking, 8) visionary thinking, 9) modest, 10) spirit, 11) being constructive, 12) grateful, 13) responsibility, 14) care, 15) wise, 16) smart, 17) conscientious, 18) dynamic, 19) efficient, 20) persistent, 21) frugal, 22) honest, 23) strong-willed, 24) creative, 25) persistent, 26) straightforward, 27) independent, 28) introspection, 29) appreciate to others, 30) respect the health, 31) respect the time, 32) forgiveness, 33) generous, 34) devotion, 35) self-control, 36) productive, 37) diligent, 38) friendly, 39) affection, 40) self-confidence, 41) willing to sacrifice, 42) humble, 43) patient, 44) faithful, 45) being fair, 46) respect, 47) discipline (orderly), 48) courtesy, 49) sportif, 50) moral, 51) tough, 52) firm, 53) diligence, 54) right appointment, 55) open, and 56) tenacious.

C. *Values of Javanese Character Education Values*

The treasures of Javanese expressions according to Fudyartanta [3], which explains and contains material of character, they are:

1) *Ajining dhiri ana ing pucuking lathi*: (self-esteem of person is at his tongue, which means the self-esteem depends on the conversation). Means that if the conversation is good, then the self-esteem is also good. In contrast, if the conversation is bad, then his self-esteem is also low. The educative value; people need to always well spoken.

2) *Donya ora mung sagodhong kelor*: (the world is not just as wide as kelor (Moringa) leaves). The educative value; people must be broad-minded.

3) *Ber budi bawa laksana* (noble on the character). The educational value; people must always have a noble character.

4) *Digedhongana dikuncenana wong mati mangsa wurunga* (although put on the building and locked, the death of a person is unavoidable). The educative value: the person must be submissive to the Almighty (God)

5) *Negara mawa tata desa mawa cara* (the country has regulations and the village has customs/traditions). The educative value; people must always follow and comply with the applicable regulations.

6) *Mangkat becik, mulih apik* (leaving and returning in good condition). The educative value; starts and finishes the job in order everything is good.

7) *Watang putung pinenthang* (stretching a broken arrow). The educative value; people must have a tough spirit, tough to complete the tasks and obstacles.

8) *Aja mongkog ing pambombong, aja nglongkro ing panyendu* (don't be proud of being flattered and don't despair because of being criticized). The educative value; a person must always have a big soul.

9) *Becik ketitik ala ketara* (the goodness and badness will be seen too). The educative value; people always do well.

10) *Ngalah ujar sekecap, laku satindak* (give up on one word, and act one step). The educative value; it is better to succumb than always to oppose.

11) *Ngiloa githoke dhewe* (reflect on the nape of the neck). The educative value: people must always be introspective

12) *Ngrusak pager ayu* (damaging the good fence). The educative value; the person does not act mischievously.

13) *Ngundhuh wohing pakerti* (picking your own fruit). The educative value; good or bad deeds will get their respective replies.

14) *Murang tata tanpa krama* (lack of manners). The educative value: people must always do good manners.

15) *Aja nggege mangsa* (don't speed up the time). The educative value; people always be patient on time of schedule or rules of the game.

16) *Bledheg ngampar salah mangsa* (lightning was not in season). The educative value; although it is not his/her task, if asked to do it, must be able to carry it out.

17) *Lawan sastra ngesti mulya* (with the knowledge to reach happiness). The educative value: people always learn to reach happiness.

18) *Suci tata ngesti tunggal* (purity and order to reach the unity). The educative value; works honestly and orderly to build unity.

19) *Bibit, bebed, bobot* (seeds, healthy, quality). The educative value; the candidate selection of a wife/husband must pay attention to heredity and health and socioeconomic status.

20) *Senyari bumi, sedumuk bathuk den lakosi taker pati* (earth is only a finger, a pointed forehead defended furiously). The educative values; brave to sacrifice to defend the truth.

21) *Rawe-rawe rantas, malang-malang putung*. The educative value; never gives up.

22) *Neng, ning, nung, nang* (silent, clear, mind, power, soul, win). The educative value is to act after careful thought.

III. MATERIAL & METHODOLOGY

A. Research approach

The study used qualitative research with ethnographic methods. Qualitative research used to find out the problems in the working life of the government, private sector, society, youth, arts, and cultural organizations. So, it can use as policies that must apply for the sake of mutual prosperity. In qualitative research, the researcher must reveal the conditions that occur in the field rather than the mind of the researcher itself [10]. In ethnographic research, the research is carried out by describing the culture naturally. Ethnographic methods are carried out systematically on the way of life and various social activities and various cultural objects in society. Various unique events from the cultural community will attract the attention of ethnographic researchers, which is why involved observations become important in research activities [11].

B. Data types and sources

The data source is primary data and secondary data. Primary data is obtained directly in the field through interviews with key informants. In the interview, recording and noting the important things related to the research topic. In addition, observations were also made, namely observing the object of research directly, either through dance performances, dance training or through documentation (photos or videos). Through observation, the researcher may observe and analyze in detail the elements of the dance of *Condong Legong Keraton* in Yogyakarta. Meanwhile, secondary data obtained from literature such as books, journals, theses, and dissertations. Secondary data is used to strengthen the primary data so that it can strengthen the results of the research analysis.

C. Data analysis

The collected data were analyzed by descriptive qualitatively. Data analysis is data processing. Although the data collected by the researcher is complete and valid, if the researcher cannot analyze it, then the data consider as unscientific. Qualitative data analysis is data reduction including the data selection through summaries or brief descriptions, and processing data into more directed patterns. The systematic research is planning, observation, implementation, and reflection in each cycle. Data analysis techniques in this study referred to analytical methods), namely reduction, data exposure and drawing the conclusion. The data validity conducted by triangulation aiming the results are valid. Then, data collection used participatory observation, in-depth interviews with the informant, and by comparing the results of interviews with related documents. This study used source triangulation. Source triangulation means comparing and examining the level of trust in information through different time and tools in qualitative research.

IV. RESULTS AND DISCUSSION

A. Analysis of character education values in the dance of *Condong Legong Keraton*

In finding out the character education values, need to first find out the meaning contained in the dance of *Condong*

Legong Keraton, which is by using Charles Pierce's semiotic theory wherein the view of Pierce the object seen as a triadic structure.

1) *Character education values in the variety motions the dance of Condong Legong Keraton in Yogyakarta as presents in Figure 1 below:*



Fig. 1. Motions of *Condong Legong Keraton*

- Ngontel is the movement of walking forward and backward with the position of both hands is serang mata and serang dada. The character education value contained in this movement is devotion and responsibility.
 - Ngelo is alternating hand movements parallel to the waist and forehead. Ngenjet is pressing the right or left foot alternately forward. The heel does not stick to the ground (tiptoe), and the body is slightly lower (ngeed). The character education value contained in this motion is humble.
 - Nyeregseg is the foot movement with a step to the side quickly and can move in all directions. Ngumad is the movement of pulling the leg which is dominated by hand movements towards the back corner; this movement used when will be ngangsel ngeteb or ngumbang. Ngumbang is a walking movement on a woman's dance with the fall of the foot according to the kajar's punch. The character education values contained in this movement are enthusiastic, meticulous and tenacious.
 - Kidang Rebut muring is a combination of motions such as the agem kanan, sledet, ngotag pala, and others. This movement aims to drive out the small animals that disturb the comfort of the King and the Queen. The character education value contained in this motion is brave to take the risk.
 - Lasan megat yeh is the foot position together with sregseg, but different in the direction of movement that is to the right front corner. The character education value contained in this motion is dynamic.
- 2) *The character Education Values in music accompaniment of the dance of Condong legong keraton in Yogyakarta*
- Music is an important element in dance because dancing in Bali means we dance to music, not the other way around. In Balinese terms, it is called "ngigelang gending" which is how we move in harmony or in line with the rhythm of the music. In contrast, in Yogyakarta, when learning the Balinese dance, children are more comfortable when using the count that comes out from the teacher's voice, not the rhythm of the music. Using the count in practicing the Balinese dance, automatically the movements will be "gandul" or less in accordance with the taste of the dance. The tempo will be slower than learning dance to the music compare to from the teacher's voice (interview, Nyoman Cau August 6, 2018). It also explained, in the pace of rhythm, Balinese dance was an exception rather than the tempo of dance in other regions. For example, at the speed of gilang – gemilang of the legong dance performed by young girls [12]. Children will adapt to learning styles outside their habits, namely the openness of children in accepting new learning. Children's openness can make a big contribution to themselves in learning art than other areas.
- Gamelan used in the dance of *Condong Legong Keraton*, especially in Yogyakarta, which is the Gamelan Gong Kebyar. Gong Kebyar is a barungan Balinese gamelan as the final display of Gong Gede which uses five-tone pelog tunings. In the lontar prakemta bait 28, mentioned "Iti Panca Swara Patut Pelog: Dang, dung, deng, dong, ding" means that these five tones or sounds called pelog, has sounds are as
- The first variety of motion is ngocok langse, which the hand motions vibrate the langse (veil). This motion is the beginning of the opening of the dance (pepeson). The motion conducted by vibrating both hands quickly. After carrying out the ngocok langse motion, continued to the mile's motions. The character education value contained in this motion is courtesy.
 - The second variety of motion is mungkah lawang, which is hand motion bent forward while being vibrated and accompanied by seledet. Mungkah lawang as the beginning of a dance means to open langse (cloth curtain). Then, it continued with the agem kanan, which is the weight on the right leg, the distance of the foot is about 1 hand and the body is leaning to the right. Right hand is sirang mata and left hand is sirang susu. And followed by sledet, is an eye motions where this motion conducted to the right or left side and is the main expression in Balinese dance. The character education value contained in this motion is courtesy and respect.
 - Luk nerudut is a motion of the head to the right and left that is drawn staccato. Ngelangkar gunung is the eye's motion to the side or forward that starts at close range, and then continue to far range. Ngotag is the neck's motions to the right and left side quickly, and the pressure is on the chin. The character education value contained in this motion is humble and suave.
 - The third type of motion is ulap - ulap, which is the position of the arms rather angled with variations of hand motions like people on pay attention to something. The ombak angel is the hand position of the sirang susu and sepat pala. The position of both fingers is ngeruji, and the pressure is on the two wrists that fall along the accompanying accent. Ngejat pala is the speed of the motion of ngotag pala. Agem kiri is the body weight on the left leg, the distance of the foot is about one hand, and the body is leaning to the left. The character education value contained in this motion is meticulous.

follows: dang, dung, deng, dong, ding. Each of the five tones or sounds has a symbolic tone that is addressed to one of the Ista Dewata so that each tone caused by one of the gamelan blades. It will have a specific function to connect with one of the Ista Dewata. Thus, the sound or tone of each gamelan blade has the same essence as suawara mantra. Children will learn to remember and get closer to the Creator. Gamelan can have an influence on a person's psychological condition; gamelan sounds can affect health, intelligence, and sensitivity. The character values from the dance accompaniment of *Condong* legong keraton dance are open, religious, respect to health and adaptive.

3) *Character Education Values in the properties of the dance Condong Legong Keraton in Yogyakarta*

The property in the dance of *Condong* Legong Keraton is two pieces of a fan. The fan will be given to Prabu (king) Lasem and Rangkesari as symbols of weapons to fight with crows. *Condong* will dance for eight minutes before Legong arrives. At the end of the fan *Condong* dance will play with ngepik movements that are a sign of opening up the circles that have prepared for King Lasem and Rangkesari.

When the performance of the dance held in Bali, the property will put on the stage before the dancers enter the stage, but it is different when the performance held in Yogyakarta. The property will be carried by dancers along with the entry of dancers. This is the differences between performances held in Bali and Yogyakarta.

4) *The character education value in the cosmetology and dance clothing of the dance of Condong legong in Yogyakarta*

The make-up in a dance emphasizes the dance's characters performed, and giving changes to the face according to the theme using cosmetic. The makeup used is yellow, red and blue eye shadow. The makeup is firm and made not look so beautiful because it is a female servant. The makeup used is simpler than King of Lasem and Rangkesari. In terms of cosmetology, the child can learn how to be patient in the process of dressing and blended into the character through the makeup, namely the manners including in the broad-minded value of learning the character of the dance (see Figure 2).



Fig. 2. Make up of *Condong* Legong Keraton Dance

5) *The character education values in the stage of the dance of Condong legong in Yogyakarta*

The performance of the dance of *Condong* legong palace can now be performed anywhere as needed. This dance includes in balih-balihan dance which does not include in

ceremonial dance and can be performed anywhere, not in the grounds of Pura. The function of balih-balihan dance is as an entertainment show. The character value that can teach to children is self-adjustment to be careful toward various conditions of the stage because it relates the property. When the performance held in Bali, the property will put on stage before the dancers enter. In contrast, when the performance held in Yogyakarta, the property will be carried by dancers along with the entry of dancers to the stage. This is the differences between the performances held in Bali and Yogyakarta; children must understand the stage.

6) *Character Education Values in the Floor Pattern*

The eighth-floor pattern is used in a variety of motions ngumbang sesapi ngindang with kipekan telu, which functions as a link between movements of nregah ngumad and kidang rebut muring, movements of ngotag leher and ambil kipas (take the fan), movements of ngepik and the entry of legong. The floor pattern is the eight-floor pattern. The philosophy of the eighth number that does not have the end, in Chinese society means good luck and good destiny, and continuous to success based on hard work activities (see in Figure 3).

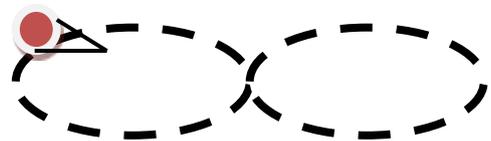


Fig 3. The eight floor pattern

B. *The concept of character education in the dance of Condong legong keraton in Yogyakarta*

In the Great Indonesian dictionary, character (*Budi Pekerti*) interpreted as behavior, and character. *Budi* is an inner tool in guiding the reason and feelings to judge the good-bad, right-wrong, deeds, efforts and reason that can determine a person's quality. Meanwhile, *pekerti* relates to the attitudes and behaviors of a person's relationship with God, humans, and the natural environment. Based on the definition, the concept of the character education value in this study interprets as the philosophical meaning contained in each variety of dance movements, teacher teaching methods and ways of children in receiving the learning.

The indicator used as a benchmark in Balinese dance is when a person can well mastery the basics of Balinese dance that is *Condong* dance. In Bali, learning dance must begin with *Condong* dance because all Balinese dance movements included in this dance (interview, Kadek Rai, August 2, 2018). The statement also stated by Eiseman [6] in his book "*BALI: Sekala and Niskala*" explained that "*legong* is considered to be the fundamental female dance style, and it is taught to all beginning dance students." However, in Yogyakarta, learning the Balinese dance begins with *Pendet* dance because it has adapted to the local culture where the character of the Yogyakarta people is softer and gentler. Yogyakarta is a city with thick of culture and customs. For example, the Yogyakarta's classical and popular dances still

exist and much favored by local people and immigrant communities. The principle of Javanese life, which has a lot of influence on peace of mind, is sincere (*nrima*). With this principle, the Javanese are satisfied with their fate. Whatever has held in his hand is done happily. *Nrma* means not wanting the property of others and not envy the happiness of others. They believe that human life in this world is governed by the God the Almighty, so that there is no need to work hard to get something.

The combination of the cultures makes the teacher of Balinese dance in Yogyakarta design the learning aiming the people of Yogyakarta can also practice the Balinese dance. If given a hard and decisive movement in advance, where the dance tends to be more dynamic than *pendet* dance, the children will not understand the taste and how to dance the Balinese dance (interview, Kadek Rai, August 2, 2018). In *Condong* dance, the movements have ancient classics that come from the Gambuh dance drama. The movements tend to be powerful, tough, fierce and hard because it symbolizes as female servants of King Lasem and Queen Rangkesari.



Fig. 4. Performance *Condong* Legong Keraton in Yogyakarta

Based on Figure 4 above, the philosophical meaning in every dance movement has the character education values which can use as the guideline in behaving every day. In *Condong* dance, the teacher of Balinese dance in Yogyakarta always emphasizes to anyone who dances this dance must master the basic standard. For example, the hand positions are with not too wide volume, the body position must be completely *cengked* (curved), *staccato* (broken), and *ngeed* should be lower. The main competency in dancing the *Condong* dance is the good quality of dance movement in term of taste and the unity of dance balance. Then, it can show the dance movements that evoke the aesthetic power of dance. The aesthetic power of the dance will give the vibration from the deepest feeling that emanates as the energy of the beauty of dance.

When the meaning of *Condong* dance can already felt, a *Condong* dancer must also understand the values inside, such as *Budi pekerti* (character). A *Condong* dancer must know the theme when dancing. Because when blended with the dance, one step closer will understand the value of the dance. Not only know the theme, but the *Condong* dancer must also have a sense of sincerity and seriousness in dancing the *Condong* dance (interview, Kadek Rai, August 2, 2018).

Based on the analysis results, there are eighteen values of character education contained in the dance of *Condong* Legong Keraton. They are compassion, respect, sacrifice, dedication, courtesy, friendly, careful, dynamic, diligent,

persistent, faithful, self-controlled, passionate, hard-working, responsible, brave to take the risk, respect the time and humble.

V. CONCLUSION

Yogyakarta is a place that upholds the noble values of the regional culture. The community has a personal identity and can be felt by people that visit the area of Yogyakarta. Yogyakarta also has the title as the student city, which makes many people (students) from outside the region choose to continue to study in this city. The much number of ethnic tribes that currently live in Yogyakarta makes Yogyakarta a diverse city with its ethnicity. One of the developing ethnic groups is Bali. Migrants from Bali spread the culture of the region at the moment of a religious ceremony and art. Art begins to appear in the field of dance art. The number of Balinese dances studios grow in the middle of Yogyakarta community. The people of Yogyakarta who settled in Yogyakarta are not only Balinese, but they also participate in learning the particular arts of Bali. Gradually, we might see Balinese dances performing at one of Yogyakarta's arts events, such as the dance of *Condong* legong keraton. The dancers of *Condong* dance are children from Yogyakarta. They actually have gentle characters, but they must perform the nimble and dynamic dances in performing the *Condong* dance.

Condong is a classical Balinese dance that has noble values. The dance shows a female servant who is strong, passionate, assertive and full of responsibility. And then, this dance is good to be studied by children. The cultural blended between Yogyakarta and Bali makes this dance have its own peculiarities and uniqueness with a very thick of Balinese taste. If examined more deeply, the character values can explore through the dance elements of *Condong* legong keraton in Yogyakarta that have experienced a blend of two cultures. The elements are the variety of motions from the *ngocok langse* motions until the *ngepik* motions, which give teachings the value of polite manners, enthusiasm, patience, and responsibility. Meanwhile, the music elements that use the *gamelan gong kebyar* give teachings of ethical values, namely remember to God the Almighty (believing), open and appreciate the health. In the property element, the character value is responsibility. In the elements of cosmetology and clothing of the dance of *Condong* legong kraton is when children have learned more deeply the character value; they will have broad-minded and introspective. The last, the stage element, the character value is meticulous. Here, how a dancer can adapt to the stage because there are differences between performed in Yogyakarta and in Bali.

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