

The Dynamic of Gambyong Pangkur Dance Moves

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Abstract—The Gambyong Pangkur dance shows its performance dynamic through its moves and music. This research aims to discover how this dynamic of Gambyong Pangkur dance performance through dance moves is. The obtained data are the qualitative ones in the form of Gambyong Pangkur dance move description. To figure out the dynamic of Gambyong Pangkur dance, the first step taken is describing what a dance is. The next step is interpreting the move dynamic. The research results indicate that the dynamic of Gambyong Pangkur dance move can be produced from the move structure appearance through the varied move grammatical levels. Judging from its basic aspects, the move dynamic is also seen from the varied processing of diverse energy, space, and time aspects in such a way that it reflects the dance dynamic. The conclusion drawn is that the dynamic of Gambyong Pangkur dance through moves is possible due to the appearance of moves with various move grammatical levels and processing of varied space, time and energy pattern moves.

Keywords—dance, gambyong, pangkur, moves

I. INTRODUCTION

The beauty of a dance can be seen from its constituent elements which include the visual and audio ones [1]. The visual elements comprise move, make up and costume, lighting, stage layout and dancers. The auditive elements consist of dance accompaniment music and sound system. One of dance choreographic processes is composition which is the stage when the dance is formed. A dances composition process is based on principles of esthetic forms including unity, variation, repetition, shift, sets, climax, and proportion [2] [3]. Murgiyanto [4] explains the same on the principles of esthetic forms [4]. The principles of esthetic forms is connected to dance dynamic performance.

Dynamic is every change in a dance due to the presence of variations in the dance itself. The dynamic in a dance gives an impression that the dance is interesting and neither boring nor monotoneous. Dynamic is the strength of a dance work or choreography which can make those watching it amazed. Dynamic can be seen from the dance work and the dynamic from the dancers themselves. Using artificial dynamic techniques can make the dance work more attractive. In artificial dynamic, some musical terms are often borrowed to help readers comprehend them easily, including *accelerando* which is a dynamic technique achieved by accelerating the move tempo and also its musical companion tempo. *Ritardanto* is a dynamic technique achieved by decelerating the dance move tempo or its musical accompaniment. *Crescendo* is a dynamic technique achieved by hardening or strengthening the move or its musical accompaniment. *Decrescendo* is a dynamic

technique achieved by decelerating the move or its musical accompaniment. *Piano* is a dynamic technique which can be achieved by working on the flowing moves or its flowing musical accompaniment. *Forte* is a dynamic technique achieved by a move work which uses pressures which can be strengthened further on its musical accompaniment. *Staccato* is a dynamic technique which can be achieved by working on a move to be breaking. *Legato* is a dynamic technique which can be achieved by swinging move work [5]. The dynamic in a dance is formed from the variations in its performance elements. Variations in a dance indicate diversity in its performance. Hadi explains that variation is a process of forming a dance by presenting completely new values by showing changes [3]. Variation can be achieved due to the existence of variations in the use of energy in tempo move, high and low (level), dances positional change and a change to the atmosphere [6]. Using this dynamic, a dance performance can look dynamic.

The main media of a dance is the moves produced by the body as its instrument. In a dance, the body moves are divided into four, namely: hand, foot, body and head moves [7]. Suharto (1987) also makes the same division in analyzing Gambyong dance [8]. A move has three basic aspects, namely: energy, space and time [9]. The dynamic in a dance can be shown through moves as the main aspect of a dance. The performance of dance move dynamic can be seen through the processing of space, time and energy as the basic aspects of a move. The dance move dynamic makes a dance dynamic. The dynamic in a dance exists in Gambyong Pangkur dance.

Gambyong Pangkur dance is a girl dance which depicts a girl who is showing off her beauty. This dance is frequently used to welcome a guest or open an event. Gambyong dance, which is initially a *tledek* dance in a Tayub show for common people, is then worked on and escalated to be a royal dance by K.R.M.T Wreksadiningrat during the reign of Sunan Pakubuwono IX [10]. This dance was created by an artist and a dance figure from Surakarta named K.R.T. S. Maridi Tondokusumo. Gambyong Pangkur dance in its performance shows a dance dynamic which can be seen from its dance moves. From the perspective of its moves, Gambyong Pangkur dance shows moves with various form processings which move towards novelty values by presenting changes.

Gambyong dance consists of many variants. The variant name of Gambyong dance names after the *gendhing* accompany the dance. The examples include: Gambyong Pangkur, Gambyong Pareanom, Gambyong Ayun-ayun, and Gambyong Marikangen dances. Based on personal

observation, among these Gambyong dance variants, Gambyong Pangkur dance is the one with most move treasures. Gambyong Pangkur dance is rich in moves and dynamics. Therefore, this study aims at discovering the dynamic of Gambyong Pangkur dance move.

II. METHODOLOGY

This research uses descriptive qualitative, structure, and etic and emic approaches. The research data of qualitative nature take the form of data on Gambyong Pangkur dance move description. Structure refers to the connection arrangement between parts of a whole [11]. The move structure approach is used to study the dynamic of Gambyong Pangkur dance move by breaking down the move in its parts. The etic approach analyzes behavior or social symptoms from the outside of the research objects culture [12] [5]. The etic approach means the one from an outsider's (observer's) point of view and a comparison is made to other cultures. The emic approach is done by understanding the individual or community's behavior from the perspective of related individual/community's perspective themselves [12] [5]. This emic approach is used to describe the data on the move in Gambyong Pangkur dance. The etic approach is used in interpreting the dynamic of Gambyong Pangkur dance move. The research target is Gambyong Pangkur dance. The study focuses on the dance move dynamic. The data are analyzed using Adshead's concept, i.e. identifying and describing, understanding the relationship between performance components, discerning, interpretation, and evaluation [13] [1]. The data analysis also refers to Indriyanto (2011) who has described and interpret the influence of Surakarta-style dance on *Baladewan Banyumasan* dance [14] [8]. The moves of Gambyong Pangkur dance are identified and described. The next step is understanding the relationship between components of Gambyong Pangkur dance move. The final step is interpreting the dynamic of Gambyong Pangkur dance moves based on the move grammatical structure and choreography concepts.

III. RESULT AND DISCUSSION

A. Gambyong Pangkur Dance Move

The structure of Gambyong Pangkur dance moves is divided into some move levels known as move grammatical levels. The grammatical levels of Gambyong Pangkur dance moves consist of five levels from the smallest to the biggest ones, namely (1) move element, (2) move motif, (3) move phrase, (4) move sentence, (5) move cluster [8]. The four levels work to form greater units from the move element level up to the whole form known as hierarchical connection arrangement. Element is the smaller part of a dance move which has no meaning and cannot be independent yet. The move element in Gambyong Pangkur dance is performed by four body elements, namely: hand move element, foot move element, body move element, and head move element. The move element performed by body elements take the form of attitude and moves. The move elements of Gambyong Pangkur dance are combined to be a greater unit known as move motif. A move motif is the smallest unit of a dance move which has had meanings and has been independent.

The combination of elements of Gambyong Pangkur dance move into a move motif is through overlapping and turn-taking connection arrangement. The overlapping connection arrangement in Gambyong Pangkur dance constitutes the connection arrangement between move elements in forming a move motif where the move element performed by each body element occurs consecutively at one time. The turn-taking connection arrangement is the connection arrangement between move elements in forming a move motif where the move elements performed by each body element is performed in turn. The move motifs in Gambyong dance are combined to form a greater unit, namely move phrase. Then, move phrases are combined to form yet another greater unit known as a move sentence. The move sentences in Gambyong Pangkur dance are combined to be an even greater unit known as a move cluster. Finally, the move clusters in Gambyong dance are combined to be a dance form.

The move elements in Gambyong Pangkur dance consist of: *pentangan kanan, pentangan kiri, trap cethik, trap puser, ngruji, ngithing, nyempurit, ngolong sampur, njimpit sampur, rimong sampur, miwir sampur, tawing, trap karno, mentang kanan, mentang kiri, ukel tanggung, ukel wantah, kebyok sampur, kebyak sampur, seblak kanan, seblak kiri, seblak kanan kiri, lembahan kanan, ngembat kanan, ulap-ulap tawing, ndegeg, mayuk, leyek kanan, leyek kiri, ogek lambung, hoyog kiri, hoyog kanan, ngglebag kanan, ngglebag kiri, mendak, ula nglangi, mager timun, tanjak kanan, tanjak kiri, jinjit kanan-kiri, mancat, nylekenting, Srisig, enjer kanan, enjer kiri, lumaksono mager timun, lumaksono ula nglangi, gejuk kanan, gejuk kiri, kengser, degeg kanan, debeg kiri, mancat, ingsutan mubeng, entragan, seredan kanan, seredan kiri, minger kanan, minger kiri.*

[illegible]

srisig, srisig kiri, magak, ukel pakis kiri, ukel pakis kanan, ukel pakis kiri, ukel pakis kanan, ukel pakis kiri, ukel karno, tumpang tali kanan, tumpang tali kiri, tumpang tali kanan, ukel karno setengah motif, kengser ukel karno, tatapan kiri, tatapan kanan, tatapan kiri, tatapan kanan, magak, abur-aburan, abur-aburan, abur-aburan, abur-aburan, abur-aburan setengah motif, pangkat srisig kiri, srisig kiri, debeg seblak, menthogan maju, menthogan enjer kanan, menthogan maju, menthogan enjer kanan, menthogan maju, mancat miwir, lembahan miwir, lembahan miwir, lembahan miwir, srisig mundur, debeg seblak, ulap-ulap minger glebagan kanan, ulap-ulap minger glebagan kiri, ulap-ulap minger glebagan kanan, mentang kengser, lumaksono ngilo sampur, lumaksono ngilo sampur, lumaksono ngilo sampur, lumaksono ngilo sampur, seleh ngembat asto, embat-embat asta, pangkat srisig, srisig kanan.

The move phrases of Gambyong dance in sequence consist of: *enjer kanan, enjer kiri, enjer kanan pangkat ulap-ulap tawing lamba, ulap-ulap tawing, entragan, pangkat mudra, mudra, enntragan, pangkat kupu tarung, kupu tarung, seleh kupu tarung, ukel trap karno, ngleyek, panggell, sindhet kiri, batangan, ngembat kengser, batangan, enjer rimong, magak sampir sampur, srisig magak, pangkat pilesan, pilsanukel karno, laku telu, gajah ngoling, srisig magak, pangkat ukel pakis, ukel pakis, ukel karno, tumpang tali, ukel karno, abur-aburan, srisig, seblak, menthogan, srisig, lembahan miwir, srisig mundur, ulap-ulap glebagan, pangkat ngilo, lumaksana ngilo sampur, ngembat asta, srisig.*

Finally, the sentence of Gambyong Pangkur dance move in sequence consist of: *enjer, ulap-ulap tawing, mudra, kupu tarung, laras trap karno, panggell, batangan, pilsan, laku telu, gajah ngoling, ukel pakis, tumpang tali, tatapan, abur-aburan, menthogan, lembeyan miwir, ulap-ulap glebagan, dan ngilo sampur.* Move cluster Gambyong dance secara berurutan terdiri dari gugus kebar 1, tledhekan, and gugus kebar 2.

B. The Dynamic of Gambyong Pangkur Dance Move

1. Enjer Move

The dynamic of *enjer* move is seen from the move consecutive shift or variation from the move motifs *enjer kanan - seblak gejuk kiri - enjer kiri - seblak gejuk kanan - enjer kanan - kebyok gejuk kiri - srisig kebyak*. The move motif dynamic can be seen from the connection arrangement process between move elements in forming a move motif which involves the body elements. The *enjer kanan* move motif is performed using the head move element *coklek kanan-kiri* at the same time as the foot takes a step to the right; with the right hand doing *mentang kanan njimpit sampur*, and the left hand doing *trap cethik* and the body upright. The *seblak gejuk kiri* move motif is performed using both hands doing *seblak sampur* at the same time as the *gejuk* left foot move element, with the head doing *noleh* to the right while the body is upright. The *enjer kiri* motif is performed by the left foot taking steps to the left (*enjer*) as the head is doing the right-left *coklek*. The *seblak gejuk kanan* move motif is performed by the right and left hands making *seblak sampur* as the right foot does a *gejuk*, with the head doing a *noleh* to the left and the body is upright. The *kebyok gejuk* move motif is performed when both hands

make a *kebyok sampur* as the feet do a *gejuk kiri*, the body is upright and the head faces forward. The *Srisig kebyak* move motif is performed using the *srisig* foot move at the same time as the right and left hands make a *kebyak sampur*.

The move dynamic through a move motif shift in the *enjer* move occurs in sequence, relates from one move motif to another, just like a chain. The right *enjer* move motif is connected to the *seblak gejuk kiri* move motif, and the *seblak gejuk kiri* move motif is connected to the right *enjer*, and so on. This connection arrangement, according to Suharto, is called syntagmatic connection arrangement [8]. At element level, the *enjer* move dynamic occurs since the connection arrangement between elements forms a motif which emerges in turns and sequence. For example, the *enjer kanan* right foot move element is replaced by the *seblak* hand move element and the left foot doing a *gejuk*. This creates a move dynamic. Making a dynamic in such a way is called a move dynamic through turn-taking connection arrangement [8]. The dynamic of *enjer* move also occurs in the connection arrangement between elements in forming motifs which emerge at the same time and are performed by the body element. For example, the right foot move element *enjer kanan* occurs at the same time with the head move element *coklek kanan-kiri*. This creates a move dynamic. A dynamic made in such a way is called a move dynamic through an overlapping connection arrangement [8]. The dynamic technique in *enjer* move is achieved by the move work using pressures which can be strengthened in its musical accompaniment. Such a dynamic technique is known as *forte* technique [5]. The dynamic technique in *enjer* move shows variations in its moves by presenting changes to its move motifs and elements. The move dynamic is done using variations, i.e. a process of forming a dance by presenting completely new values by showing changes [3].

2. Ulap-ulap Tawing Move

The move dynamic in *Ulap-Ulap Tawing* move is seen from its time and move motif variations. The *ulap-ulap tawing* move consists of *ulap-ulap tawing lamba, ulap-ulap tawing ngracik* and *tawing mipil* move motifs. *Ulap-ulap tawing lamba* is done in four beats, varied with *ulap-ulap tawing ngracik* in two beats, then followed by *tawing mipil* which is the final development of *ulap-ulap tawing* move. At element level, the *ulap-ulap tawing lamba* and *ulap-ulap tawing ngracik* move motifs are performed by the right *ulap-ulap* hand and followed by right *tawing* with the body doing *ndegeg* pose, the foot doing right *mendak* and *tanjak* and the head doing *noleh* to the left and right. The move is followed by *tawing kanan mipil* while the foot does *ndudut* *mendak*.

The move dynamic through move motif shifts in *ulap-ulap tawing* move occurs in sequence and related from one move motif to another, resembling a chain. The *ulap-ulap tawing lamba* move motif in four beats is connected to the *ulap-ulap tawing ngracik* move motif in two beats, and this *ulap-ulap tawing ngracik* move motif is connected to the *tawing mipil* move motif, and so on. This connection arrangement in Suharto's term is called as syntagmatic connection arrangement [8]. At element level, in the dynamic of *ulap-ulap tawing* move there occurs a connection arrangement between elements in forming a

motif which emerges in turn sequentially. For example, the right hand move element *ulap-ulap kanan* is followed by the *tawing* and *aki* hand move element and back to the right hand move element *ulap-ulap*. This creates a move dynamic. Such a dynamic is called as a move dynamic through a turn-taking connection arrangement [8]. The move dynamic of *ulap-ulap tawing* also occurs in the connection arrangement between elements in forming motifs which occur consecutively and performed by the body elements. For example, in *tawing mipil* move motif, the foot move element *entragan* is consecutively done with the right and left *coklek* head move element. This creates a move dynamic. Such a dynamic is called as a move dynamic through an overlapping connection arrangement [8]. The dynamic technique in *ulap-ulap tawing* move is achieved by the move work using pressures which can be strengthened further in its musical accompaniment. The *ulap-ulap tawing* move is given a pressure using *kendang* (drum) play in *karawitan* as its accompaniment music. Such a dynamic technique is called as *forte* technique [5]. The dynamic technique in *ulap-ulap tawing* move shows variation in its move by presenting changes to its motifs and move elements. The dynamic of *ulap-ulap tawing* move is performed using variations and by presenting new values. This confirms Hadi's opinion that dance variations can present completely new values by showing changes [3].

3. Mudra Move

The move dynamic in *Mudra* move can be seen from the time variations in its move motifs. *Mudra* move consists of *mudra lamba*, *mudra ngracik* and *mipil* move motifs. *Mudra lamba* is performed in four beats, varied with *mudra ngracik* in two beats, then followed by *mentang kanan mipil* which is the final development of *mudra* gerak. At element level, the *mudra lamba* and *ngracik* move motifs are performed with the hand doing *mentang* to the right and followed by the right hand doing *neku trap cethik* and the left hand doing *neku trap cethik ngolong sampur* and the body doing *ndegeg* pose, the feet doing *mendak* and *tanjak* to the right and the head doing *noleh* to the left and the right. This move is followed by *mentang kanan mipil* with the feet doing *ndudut mendak* move.

A move dynamic through move motif shift in *mudra* move occurs in sequence, interconnected from one move motive to another, resembling a chain. The *mudra lamba* move motif in four beats is connected to *mudra ngracik* move motif in two beats, and the *mudra ngracik* move motif is connected to the *menthang kanan mipil* move motif, and so on. This connection arrangement in Suharto's term is called as syntagmatic connection arrangement [8]. At element level, in the *mudra* move dynamic there occurs a connection arrangement between elements in forming motifs which emerge in turn sequentially. For example, the right hand move element *menthang* is followed by the *tekukan trap cethik* hand move element and back to the right hand move element *menthang*. This creates a move dynamic. Such a dynamic is called as a move dynamic through turn-taking connection arrangement [8]. The move dynamic of *ulap-ulap tawing* also occurs in the connection arrangement between elements in forming motifs which emerge consecutively and performed by the body element. For example, in the right hand move motif *menthang mipil*, the

foot move element *entragan* is performed consecutively with the head move element *coklek* to the right and the left. This creates a move dynamic. Such a dynamic is called as a move dynamic through overlapping connection arrangement [8]. The dynamic technique in *mudra* move is achieved by the move work using pressures which can be strengthened further in its musical accompaniment. The *mudra* move is given a pressure using *kendang* (drum) play in *karawitan* as its accompaniment music. Such a dynamic technique is called as *forte* technique [5]. The dynamic technique in *mudra* move shows variations in its move by presenting changes to its motifs and move elements. The *mudra* move dynamic is performed using variations and by presenting new values. This confirms Hadi's opinion that dance variations can present completely new values by showing changes [3].

4. Kupu Tarung Move

The move dynamic in *kupu tarung* move can be seen from the time variation in its move motifs. The *kupu tarung* move consists of *kupu tarung lamba*, *kupu tarung ngracik* move motifs and *mentang kanan kiri mipil* motif. *Kupu tarung lamba* is performed in four beats, varied with *mudra ngracik* two beats, then followed by *mentang kanan kiri mipil* to the side which is the final development of *kupu tarung* move. At element level, the *kupu tarung lamba* and *kupu tarung ngracik* move motifs are performed with the right and left hands doing *kupu tarung*, followed by the right and left hands doing *mentang* to the side and the body doing *ndegeg* pose, the feet doing *mendak* and *tanjak* to the right and the head doing *noleh* to the left and to the right. This move is followed by *mentang kanan kiri mipil* with the feet doing *ndudut mendak* move.

The move dynamic through move motif shift in *kupu tarung* move occurs in sequence, interconnected from one move motive to another, resembling a chain. The *kupu tarung lamba* move motif in four beats is connected to the *kupu tarung ngracik* move motif in two beats, the *kupu tarung ngracik* move motif is connected to the *menthang mipil* move motif, and so on. This connection arrangement in Suharto's term is called as syntagmatic connection arrangement [8]. At element level, in the *kupu tarung* move dynamic there occurs a connection arrangement between elements in forming motifs which emerge in turn sequentially. For example, the hand move element *menthang* is followed by the hand move element *kupu tarung* and back to the hand move element *menthang*. This creates a move dynamic. Such a dynamic is called as a move dynamic through turn-taking connection arrangement [8]. The *kupu tarung* move dynamic also occurs in the connection arrangement between elements in forming motifs which emerge consecutively and performed by the body element. For example, in the *menthang mipil* move motif, the foot move element *entragan* is performed consecutively with the head move element *coklek* to the right and to the left. This creates a move dynamic. Such a dynamic is called as a move dynamic through overlapping connection arrangement [8]. This dynamic technique in *kupu tarung* move is achieved by the move work using pressures which can be strengthened further in its musical accompaniment. The *kupu tarung* move is given a pressure using *kendang* (drum) play in *karawitan* as its accompaniment music. Such

a dynamic technique is called as *forte* technique [5]. The dynamic technique in *kupu tarung* move shows variations in its move by presenting changes to its motifs and move elements. The *kupu tarung* move dynamic is performed using variations and by presenting new values. This confirms Hadi's opinion that dance variations can present completely new values by showing changes [3].

5. Batangan Move

The move dynamic at motif level can be seen from the *batangan* move which is performed using varied move motifs between *batangan kanan* and *batangan kiri* move motifs in turn. The *batangan kanan* motif is performed with the right hand doing *ngembat* and followed by *ukel tanggung kanan* and the left hand doing *seblak sampur* and the right foot doing *gejuk*. The *batangan kiri* move motif is performed with the left hand doing *ngembat* and *ukel tanggung kiri*, followed by the right hand doing *seblak kanan*, and the left foot doing *gejuk*.

The move dynamic through move motif shift in move *batangan* occurs in sequence, interconnected from one move motive to another, resembling a chain. The *batangan kanan* move motif is connected to the *batangan kiri* move motif, the *batangan kiri* move motif is connected to the *batangan kanan* move motif, and so on. This connection arrangement, in Suharto's term, is called as syntagmatic connection arrangement [8]. At element level, in the *batangan* move dynamic there occurs a connection arrangement between elements in forming motifs which emerge in turn sequentially. For example, the right hand move element *ngembat kanan* is followed by the hand move element *ukel tanggung* and followed by the left hand move element *ngembat kiri*. This creates a move dynamic. Such a dynamic is called as a move dynamic through turn-taking connection arrangement [8]. The *batangan* move dynamic also occurs in connection arrangement between elements in forming motifs which emerge consecutively and performed by the body element. For example, in the *batangan kanan* move motif, the left foot move element *gejuk kiri* is performed consecutively with the right hand move element *seblak kanan*. This creates a move dynamic. Such a dynamic is called as a move dynamic through overlapping connection arrangement [8]. The dynamic technique in *batangan* move is achieved by the move work using pressures which can be strengthened further in its musical accompaniment. The *batangan* move is given a pressure using *kendang* (drum) play in *karawitan* as its accompaniment music. Such a dynamic technique is called as *forte* technique [5]. The dynamic technique in *batangan* move shows variations in its move by presenting changes to its motifs and move elements. The *batangan* move dynamic is performed using variations and by presenting new values. This confirms Hadi's opinion that dance variations can present completely new values by showing changes [3].

6. Abur-aburan Move

The *abur-aburan* move dynamic can be seen from the move element variation in *kebyok* and *kebyak sampur* while doing *srisig*. The *aburan* variation consists of five move motifs, they are *abur-aburan*, *abur-aburan*, *abur-aburan*, *abur-aburan*, *abur-aburan* ½ motifs. The *abur-aburan* move motif is performed using *kebyok* and *kebyak sampur* which are performed consecutively with the *srisig* foot

move and the body doing an upright pose, the feet doing *mendak*, while gazing forwards.

At element level, in the *abur-aburan* move dynamic there occurs a connection arrangement between elements in forming motifs which emerge in turn sequentially. For example, the hand move element *kebyok sampur* is followed by the hand move element *kebyak sampur* and followed by the left hand move element *ngembat kiri*. This creates a move dynamic. Such a dynamic is called as a move dynamic through turn-taking connection arrangement [8]. The *abur-aburan* move dynamic also occurs in the connection arrangement between elements in forming motifs which emerge consecutively and performed by the body element. For example, in the *abur-aburan* move motif, the foot move element *srisig* is performed consecutively with the hand move elements *kebyok sampur* and *kebyak sampur*. This creates a move dynamic. The dynamic created using such a technique is called as a move dynamic through overlapping connection arrangement [8]. The dynamic technique in *batangan* move is achieved by the move work using pressures which can be strengthened further in its musical accompaniment. The *abur-aburan* move is given a pressure using *kendang* (drum) play in *karawitan* as its accompaniment music. Such a dynamic technique is called as *forte* technique [5]. The dynamic technique in *batangan* move shows variations in its move by presenting changes to its motifs and move elements. The *abur-aburan* move dynamic performed using variations presents new values. This confirms Hadi's opinion that dance variations can present completely new values by showing changes [3].

7. Menthogan Move

The move dynamic in *menthogan* move can be seen from the variation of *menthogan kanan maju*, *menthogan kiri enjer kanan*, *menthogan kiri jalan maju*, *menthogan kiri enjer kanan*, *menthogan kiri enjer kanan* move motifs. The move dynamic lies in the move direction and move element variations. The *menthogan maju* move motif is performed by moving the feet forward (*maju*) with the right hand doing *ulap-ulap* pose and the left hand doing *ukel trap karno kiri*. The *menthogan enjer kanan* move motif is performed by stepping to the side and the left hand doing *ulap-ulap* pose, and the hand doing *ukel trap karno kanan*.

The move dynamic through move motif shift in *menthogan* move occurs in sequence, interconnected from one move motif to another, resembling a chain. For example, the *menthogan kanan maju* move motif is connected to the *menthogan kiri enjer kanan* move motif, and the *menthogan kiri enjer kanan* move motif is connected to the *menthogan kanan maju* move motif, and so on. This connection arrangement, in Suharto's term, is called as syntagmatic connection arrangement [8]. At element level, in the move dynamic *menthogan* there occurs a connection arrangement between elements in forming motifs which emerge in turn sequentially. For example, the left hand move element *ulap-ulap* with the right hand doing *ukel trap karno* pose is followed by the right hand move element *ula-ulap* with the left hand doing *ukel trap karno* pose. This creates a move dynamic. Such a dynamic is called as a move dynamic through turn-taking connection arrangement [8]. The *menthogan* move dynamic also occurs in the connection arrangement between elements in forming

motifs which emerge consecutively and performed by the body element. For example, in *menthogan* move motif, the foot move element *lumaksana* is performed consecutively with the hand move element *ulap-ulap dan ukel karno*. This creates a move dynamic. The dynamic created using such a technique is called as a move dynamic through overlapping connection arrangement [8]. The dynamic technique in *batangan* move is achieved by the move work using pressures which can be strengthened further in its musical accompaniment. The *menthogan* move is given a pressure using *kendang* (drum) play in *karawitan* as its accompaniment music. Such a dynamic technique is called as *forte* technique [5]. The dynamic technique in *menthogan* move shows variations in its move by presenting changes to its motifs and move elements. The *menthogan* move dynamic is performed using variations and by presenting new values. This confirms Hadi's opinion that dance variations can present completely new values by showing changes [3].

8. Ulap-ulap Glebagan Move

The move dynamic in *ulap-ulap glebagan* move lies in the *lumaksono glebagan* move motif which is performed in different directions, i.e. the right and left directions. The *ulap-ulap glebagan* move dynamic can also be seen from the move element variations. The *gerak ulap-ulap glebagan* variations consist of 3 move motifs, namely *lumaksana glebagan kanan*, *lumaksana glebagan kiri*, and *lumaksana glebagan kanan*. The *ulap-ulap glebagan kanan* move motif is performed by the right doing *ulap-ulap*, it is performed consecutively with the feet taking steps to the right (*enjer kanan*) and ending it with the right hand doing *mentang kanan* and the left foot doing *gejuk kiri*. This move is also accompanied with the left hand doing *neku trap cethik* pose, and the body is upright facing to the side, while gazing forward. The *ulap-ulap glebagan kiri* is performed by moving the left hand to do *ulap-ulap*, consecutively as the feet taking steps to the left (*enjer kiri*) and ending it with the left hand doing *mentang kiri* and the right foot doing *gejuk*. This move is accompanied by the right hand doing *kanan neku trap cethik* pose, and the body is upright while facing to the side and gazing forwards.

The move dynamic through move motif shift in *menthogan* move occurs in sequence, interconnected from one move motif to another, resembling a chain. For example, the *ulap-ulap glebagan kanan* move motif is connected to the *ulap-ulap glebagan kiri* move motif, and the *ulap-ulap glebagan kiri* move motif is connected to the *ulap-ulap glebagan kanan* move motif, and so on. This connection arrangement, in Suharto's term, is called as syntagmatic connection arrangement [8]. At element level, in the *ulap-ulap glebagan* move dynamic there occurs a connection arrangement between elements in forming motifs which emerge in turn sequentially. For example, the right hand move element *ulap-ulap* is followed by the right hand move element *mentang kanan*, followed by the left hand doing *ulap-ulap* and followed by the left hand doing

mentang kiri. This creates a move dynamic. Such a dynamic is called as a move dynamic through turn-taking connection arrangement [8]. The dynamic technique in *ulap-ulap glebagan* move is achieved by the move work using pressures which can be strengthened further in its musical accompaniment. The *ulap-ulap glebagan* move is given a pressure using *kendang* (drum) play in *karawitan* as its accompaniment music. Such a dynamic technique is called as *forte* technique [5]. The dynamic technique in *ulap-ulap glebagan* move shows variations in its move by presenting changes to its motifs and move elements. The *ulap-ulap glebagan* move dynamic is performed using variations and by presenting new values. This confirms Hadi's opinion that dance variations can present completely new values by showing changes [3].

IV. CONCLUSION

The Gambyong Pangkur dance move dynamic lies in the appearance of move variations through a move grammatical structure by a syntagmatic, overlapping and turn-taking connection arrangements. The appearance of different move elements, move motifs, move clusters shows the dynamic in Gambyong Pangkur dance. The move connection arrangement system performed by the body elements based on energy, space and time aspects result in move variations which present value by presenting changes which result in the dynamic of Gambyong Pangkur dance move.

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