

A Phenomenology Study on the *Beksan Nir Corona* Virtual Dance Competition by KHP Kridhamardawa for the Commemoration of the 32nd *Tingalan Jumenengan Dalem* of Sri Sultan Hamengku Buwana X

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ABSTRACT

The spread of a new virus in Indonesia requires public awareness to practice healthy living habits. The government has recommended that people provide hand sanitizers, build a hand washing station in front of their homes, and even some areas have started implementing lockdowns with health protocols by spraying disinfectants on residents and visitors at each entrance to residential areas. In response to this, Kawedanan Hageng Punokawan (KHP) Kridhamardawa Kraton Yogyakarta created the *Beksan Nir Corona* dance in the midst of the Covid-19 pandemic. It was used for a virtual dance competition to commemorate the 32nd *Mangayubagya Tingalan Jumenengan Dalem* of Sri Sultan Hamengku Buwana X. The theme of *Beksan Nir Corona* is the socialization and promotion of healthy living awareness to tackle the spread of the Corona virus by washing hands or using a hand sanitizer according to government recommendations. By using Husserl's transcendental phenomenology theory, this study aims to show what emerges from how people interpret *Beksan Nir Corona* as seen from the experiences, feelings, and meanings of each artist. The findings show that the main purpose of the *Beksan Nir Corona* virtual dance competition held by KHP Kridhamardawa Kraton Yogyakarta is conveyed to the Indonesian people and even the world, namely raising awareness of healthy living habits, raising social values, and the spirit of art. However, it is undeniable that there are pros and cons to the *Beksan Nir Corona* virtual dance competition, marked by several disappointments regarding the virtual dance competition.

Keywords: *phenomenology, beksan nir corona, tingalan dalem, Sri Sultan Hamengku Buwana X*

1. INTRODUCTION

At the beginning of 2020, Indonesia, as the rest of the world, experienced a complicated problem, namely the transmission of a disease caused by a new type of virus in humans called Coronavirus or COVID-19 (Corona Virus Disease 2019). This virus was first identified and began to be detected in China in early December 2019 in one of the cities, namely Wuhan, which was then spread to countries across the world, creating a global pandemic. This contagious disease causes respiratory disease (flu-like) with symptoms such as cough, fever, and in more serious cases, pneumonia. The main cause of the spread of the Coronavirus is

through contact with people who have symptoms of coughing or sneezing, namely through droplets of saliva or nasal mucus that hit the body or inanimate objects and then touch the eyes, nose or mouth. To date, millions of people in the world have been confirmed as affected by the virus, millions have recovered, while hundreds of thousands have died, including in Indonesia.

The emergence of this virus has caused the world to deal with problems in all aspects or sectors because many countries had to implement lockdowns. Several regions in Indonesia carried out the lockdown, followed by WHO's recommendation to stay at home. There are

several ways to prevent the Coronavirus from spreading, including maintaining a safe distance and washing hands regularly with alcohol-based cleaning fluids or soap and rinsing with running water.

This complex problem is used by the Ngayogyakarta Hadiningrat Palace as an extraordinary opportunity for a spotlight. In regard to the ongoing series of celebratory events to commemorate the 32nd anniversary or *Mangayubagya Tingalan Jumenengan Dalem* of His Royal Highness Sri Sultan Hamengku Buwana X, Kawedanan Hageng Punokawan (KHP) Kridhamardawa proposed a virtual dance competition named *Beksan Nir Corona*. KHP Kridhamardawa was the *tepas* in charge of culture and art such as dance, *karawitan*, traditional puppetry, and costumes.

Beksan is a Yogyakarta-style classical dance that is inspired by the government's campaign on healthy living habit by washing hands with soap or using hand sanitizer. The dance movements have evolved, yet remain true to the pattern of work, body, and pose based on the rules and principles of Yogyakarta-style classical dance.

The *Beksan Nir Corona* virtual dance competition was open to public with several requirements. The winners would win the King's Cup and money. It is one of the ways to preserve art during the pandemic as the public are advised to stay home. The participants must follow health protocols and maintain their distance (social distancing).

There was high interest to the virtual dance competition as participants were not only those from the Yogyakarta Special Region, but also from outside Java and even abroad. This may affect various perspectives of the participants. For these reasons, this study aims to examine the *Beksan Nir Corona* virtual dance competition created by KHP Kridhamardawa for the 32nd *Mangayubagya Tingalan Jumenengan Dalem* of Sri Sultan Hamengku Buwana X using Husserl's transcendental phenomenology approach.

2. LITERATURE REVIEW

2.1. Phenomenology

According to Amir Hamzah [1] phenomenology comes from the Greek words *phainomenon* (to appear) or *phainen* (to show), and *logos* (words, utterances, ratio, and consideration). Thus, phenomenology in general can be interpreted as the study of phenomena or anything that is apparent. Lorens Bagus [2], in his dictionary of philosophy, provides two definitions of phenomenology. In a broad sense, phenomenology is the science of symptoms or anything that is visible. Meanwhile, in a narrow sense, phenomenology is the science of symptoms that manifest themselves in human consciousness. Edmund Husserl is a prominent figure

who initiated the philosophy of phenomenology in the book *Pure Phenomenology* [3]. According to him, phenomenology places the individual as the giver of meaning which results in actions based on everyday experiences and is intentional.

2.2. Yogyakarta-style Classical Dance

According to N. Suparjan & I Gusti Ngurah Supartha [4], generally classical dance has several characteristics, namely always referring to a certain school or principle (standardization), having high aesthetic values and profound meaning, and typically being presented in a lavish way ranging from the motions, makeup and costume. Y. Sumandiyo [5] points out that in Yogyakarta Palace, especially, the classical works of art are often referred to as *adi luhung*. *Adi* means "beautiful," while *luhung* means "great and grand" as if close to perfection. The term classical today is still associated with great quality, high aesthetic level, and the notion of a great kingdom.

3. METHOD

The method used in this study was qualitative using the approach of Husserl's transcendental phenomenology method. The research object was the *Beksan Nir Corona* virtual dance competition, while the research subjects were the two choreographers of the dance piece, namely RJ. Pulungronggomatoyo and Nyi MJ Animayongsarimatoyo, as well as one of the participants of the competition, Oktasya Kusuma Wardani. Additionally, secondary data were used to complement the missing information, namely documentation of the *Beksan Nir Corona* dance. The data collection techniques in this research were semi-structured interviews carried out indirectly through mobile device features, such as video calls, voice note exchanges, and personal chat with the informants. Observation was based on indirect participation in which observers did not take part in the event and merely observed the event as a part of the data collection process and documenting the event through video prior to research. The instruments of the research involved a notebook, a mobile phone, and a laptop. The data validity was ensured through the triangulation technique in which data obtained through the interview would be cross-checked during the observation and documentation. The data analysis technique was the descriptive technique, which according to Miles and Huberman [6] applies three stages of data reduction, data presentation, and drawing conclusions.

4. FINDINGS

4.1. KHP Kridhamardawa's Beksan Nir Corona

Beksan Nir Corona is a Yogyakarta-style classical dance in which the motion variety has evolved. *Beksan Nir Corona* is created in male and female version by *abdi dalem mataya* (the palace worker) named Pulung Jati Ranggamurti, S.Sn (*asma paring dalem* RJ. Pulungranggamatoyo) and El Riza Animayong, S.Pd (*asma paring dalem* Nyi MJ. Animayongsarimatoyo) from Kawedanan Hageng Punokawan Kridhamardawa Kraton Ngayogyakarta Hadiningrat. The instruction initially came from Kanjeng Pangeran Haryo Notonegoro, which was to create a dance creation which incorporates cleaning hands using hand sanitizer as recommended by government.

The *beksan* was created on 12 March 2020 with composer Sumanto (*asma paring dalem* MW. Susilomadyo). The corona virus outbreak has cancelled most of the events of the 32nd *Mangayubagya Tingalan Jumenengan Dalem* of Sri Sultan Hamengku Buwana X. It was Ngerso Dalem's wish to make the *Beksan Nir Corona* virtual dance competition available for the public as announced in the Yogyakarta Palace official Instagram account on 24 March 2020.

The elements in *Beksan Nir Corona* are inspired by the government recommendation to promote healthy living habit by maintaining distance, using hand sanitizer, and spraying disinfectant before entering a certain area. *Beksan Nir Corona* specifically adopts the hand washing procedure with soap or cleaning hands using hand sanitizer for twenty seconds as recommended by the government. The choreography certainly experienced styling and was adjusted with the principle of Yogyakarta-style classical dance, beginning with *sembahan* and followed by hand washing motion in a Yogyakarta-style classical dance motion, pattern, posture, etc. The dance elements are as follows. a) The *Beksan Nir Corona* motion pattern consists of three components, namely: 1) *sembahan* for male (*cantrik*) and female, 2) how to use *hand sanitizer*, and 3) the application of *hand sanitizer* on hands with the *nglono* pattern for male, and *muryani busana* for female. b) The music accompaniment is newly created by Sumanto (*asma paring dalem* MW. Susilomadyo) using *gendhing Lancaran*. c) The property was selected by the choreographer with KHP. Notonegoro, namely hand sanitizer for both male and female versions, and an addition of the *sampur* scarf for female. d) The creation of *Beksan Nir Corona* does not require complex make-up or costume because it only serves as a tutorial for the dance competition. In the video demonstrating the dance, the dancer wears the palace official uniform such as the traditional *kebaya* for female dancer, and *peranakan*-style outfit for male dancer. e) The floor

design was not determined by the choreographer because the dance only serves as a tutorial for the competition.

4.2. The 32nd Mangayubagya Tingalan Jumenengan Dalem of Sri Sultan Hamengku Buwana X

Tingalan Jumenengan Dalem is a series of ceremonies held to commemorate the coronation/ ascension of the Sultan [7]. In addition to the regular traditional routine at the palace, special events are organized every March 7 to commemorate the coronation of Sri Sultan Hamengku Buwono X based on the Gregorian Calendar. In 2020, Sri Sultan Hamengku Buwono X has reigned for 32 years. The Yogyakarta Palace had planned to celebrate the anniversary through various events during March 2020, including a cultural festival, an international symposium, prestigious art performance, and traditional events such as *Ngebluk*, *Ngapem*, *Sugengan*, *Labuhan*, and lastly, the *Beksan Nir Corona* virtual dance competition as a substitute for the cancelled *flashmob* competition [8].

5. DISCUSSION

5.1. Husserl's Transcendental Phenomenology of KHP Kridhamardawa's Beksan Nir Corona

According to Neuman, phenomenological study or phenomenological research is a study of phenomena or anything that is physically present. Amir Hamzah supports this notion and points out that the essence of Husserl's concept is the discovery of the meaning and essence of experience. However, there is a difference between fact in essence and essence in fact. The process of transformation from empirical experience to essential meaning is called *identition* which appears in the object of consciousness and unites with the object itself to produce meaning that serves as the basis for knowledge [1].

It can be concluded that transcendental phenomenology is the study of how certain visible events become phenomena as they are seen and emerge as a consciousness. Transcendental phenomenology describes phenomena in terms of their formation and possible meanings.

Based on the data obtained through interviews, observation and documentation, the results of the study are divided into three parts, namely the experiences, feelings, and meanings of *Beksan Nir Corona* in the context of the 32nd *Mangayubagya Tingalan Jumenengan Dalem* of Sri Sultan Hamengku Buwana X, as presented below.

5.1.1. Participants' Experiences in the Beksan Nir Corona Virtual Dance Competition

- A. 1) "The creation process was quite instant. There was no concept which underwent a long process, and I had to be productive in less than 12 hours." 2) "After the male version was finalized, KPH Notonegoro asked Nyi MJ. Animayongsarimatoyo to make the female version in less than a day and teach the movements to the model and make an archive." 3) "The accompaniment, the *gendhing* arrangement was made by Wedono Susilomadyo. It turns out we had the same process. Just as in my case, Kanjeng Noto was contacted at night to do the arrangement."

The essence or meaning of the remark shows that the informants have the creative spirit, as evident by their hard work in creating the dance in a short amount of time.

- B. "The script and dialogues were all spontaneous. The idea only came after the *beksan* video take. That was when I started making the script."

The essence or meaning of the remark shows that the informant has a high sense of creativity.

- C. "We made it far before all the chaos. Incidentally, the video launching was right when the Corona news began to spread. That was why we made it virtual and made it as a response to the situation by advising the public to just do a video from home, also to use masks, etc. There was even a gesture of using hand sanitizers in the dance."

The essence or meaning of the remark shows the social sensibility and solidarity as the virtual dance competition can educate and advise the public to follow the government recommendation on the prevention of the corona virus spread.

- D. 1) "We didn't use the *sing* costume as it had too much detail. In the first video, we used the Lawung costume because we just performed Lawung, while the next tutorials used the official uniform of the palace with *peranakan*-style *kebaya*. We made a point to not make the costume a significant element of the dance for the participants of the competition so that they wouldn't be burdened." 2) "There was no costume requirement for the competition as long as it is respectful and neat." 3) "Our costume was black *tangkepan kembang batu kebaya* with *jarik seretan*. We chose them because we already have them at home and because we think that the *kebaya* very much represents the Jogja Palace."

The essence or meaning of the remark shows that there was tolerance in the virtual competition as it prioritizes effectiveness and the participants' health and safety.

5.1.2. Participants' Feelings in the Beksan Nir Corona Virtual Dance Competition

- A. "Well, Kanjeng Noto was playing around with the video tape I sent with pals from Kridho, which ended up being seen and approved by His Majesty Ngarso Dalem as a means to educate the public. But the health protocols such as staying at home and such must be obeyed."

The essence or meaning of the remark shows that there was pride of the hard work as marked by the approval of the virtual dance competition by Sri Sultan Hamengku Buwana X.

- B. 1) "Indeed, what we did was a response to the government recommendation to tackle the coronavirus. It was also the intention of *Kanjeng Pangeran*. So, the choreography was made not solely for the Palace, but it was our way to respond to the condition. It had nothing to do with being *adi luhung*." 2) "It is mostly about promotion, inviting people from outside Jogja to learn about Yogyakarta-style dance by incorporating the washing hands instruction from the government while also promoting to the public to preserve traditional culture despite being home."

The essence or meaning of the remark shows that although there are differences in opinion among the informants, they were acceptable because of tolerance and positive goals.

- C. "With limited time, honestly I didn't have time to think and I was like, "Okay, I'll make it easy, I'll make a simple one." The thing is that I was contacted late at night around 12 via WhatsApp, while I had to be ready at 7 in the next morning for the Lawung performance at the Palace. Truly, there was no time, and the idea only came to me after I did the makeup for Lawung."

The essence or meaning of the remark shows that the informant in fact found it impossible and required more time to create *Beksan Nir Corona*, yet still he concurred as it was a form of devotion to the Yogyakarta Palace.

- D. 1) "I agree that the motion follows the principle of Yogyakarta-style classical dance. It is shown by the style, as in the elbow positions, etc." 2) "Personally, I don't mind it as long as the meaning of the movements were not affected and they remain true to in their principles. The pose of elbows and arms, the body stance, and the footwork, for example, must remain true to the classical style." 3) "I think the motions are quite acceptable and follow the government recommendation. It is also easy to understand for the public. The motions were pragmatic but well-choreographed, especially with the hand sanitizer and its application incorporated

into the dance. There was no issue with the online system of the rules of the competition and there was no significant problem because we have prepared the tutorials for the motions.”

The essence or meaning of the remark shows that the creation of *Beksan Nir Corona* follows the laws of and rules of a Yogyakarta-style dance and that the objective of the virtual dance competition was conveyed to the public.

- E. 1) “It was quite difficult to incorporate soap in the dance, with the water and the soap. Hence, hand sanitizers were used instead. At the time, particularly, hand sanitizers were the popular choice.” 2) “My opinion on *Beksan Nir Corona* is that it was very good and innovative as the Yogyakarta-style classical dance which was often considered out of date can be renewed without losing the essential tradition.”

The essence or meaning of the remark shows that the choreography or creation process of the dance triggers creativity and innovation.

- F. 1) “The future of the dance... Well, I hope the pandemic will be over soon. Maybe the dance can serve as a manifestation of our hope for all our fellow artists in the world. It’s important that we stay at home as instructed by the government so that this all can be over soon.” 2) “It’s so that people do not stay dormant at home. Many crimes today are due to young people who, I’m sorry to say, know no culture. When we have culture, we will have art and positive activities.” 3) “I think, in the current pandemic, the competition is a very positive breakthrough for the society, whether they participate or not. In addition to introducing the culture of Yogyakarta through the dance virtually in social media, there is also an important message of using and applying hand sanitizer correctly, which is highly recommended to maintain hygiene and prevent Covid-19.” 4) “I hope that the dance can be taught as part of dance learning or arts and culture at school with simplified movements so that students can learn them easily. I think it’s important to teach washing hands with a different and unique method, particularly to students. I hope the Palace makes more innovations and competitions like this one.” 5) “I think the government may use this type of method because the public can accept the message easier when a unique method is used as this. Text-based and formal instructions will bore them. Moreover, it can serve as an effort to preserve art at the same time and help artists to gain experience and make a living.”

The essence or meaning of the remark shows that the informants have a high sense of nationalism and hope the creation of *Beksan Nir Corona* can

contribute to end the pandemic and that the condition will soon return to normal.

- G. 1) “Through the dance, I hope that although we must stay at home and there is not much to do, we all still make something. I had no job, but still made art at home. That was when I made *Beksan Nir Corona* and given the opportunity.” 2) “It was so that the public still practice dancing at home, although the usual dance practices were restricted.” 3) “Preserving culture and introducing Yogyakarta-style classical dance for those outside the region also promotes the Palace indirectly.”

The essence or meaning of the remark shows that the informant hopes for an increased interest in art and in learning and appreciating the Yogyakarta-style classical dance.

- H. “Initially, I was just participating in the *Mangayubagyo* celebration for fun with friends and I think the *beksan* was unique as there were no other *beksan* with hand sanitizers. I also think that it is appropriate with the current health campaign which promote the importance of using *hand sanitizer*.”

The essence or meaning of the remark shows the interest of the participant in the *Beksan Nir Corona* and the virtual dance competition to commemorate the 32nd *Mangayubagya Tingalan Jumenengan Dalem* of Sri Sultan Hamengku Buwana X.

- I. “There was no interest to increase popularity in this competition. We sincerely want to take part.”

The essence or meaning of the remark shows that the participant’s intention in joining the competition is not for popularity.

- J. “I think there should be male and female categories and that the accuracy of *wiraga*, *wirasa*, *wirasa* (the senses) be judged as well, because it is a dance competition after all. No judgement on the dance and video quality.”

The essence or meaning of the remark shows the participants’ disappointment on the criteria of the competition winners.

5.1.3. Meanings in the *Beksan Nir Corona* Virtual Dance Competition

- A. “Actually, the target audience was never just Jogja, but all the public. Some from Jakarta took part in the competition, and Solo also responded.” 2) “The target was the whole country, even the world. There were some participants from outside the province, outside Java, even from India. The first place was won by the Indonesian Institute of Art in Solo.” 3) “In the pandemic, the competition was a positive breakthrough. For the participants, it made the activities at home more varied.” 4) “Regarding the

floor pattern, we were inspired with the social distancing regulation, so we mind the distance through the floor patterns as stated by the rules of competition."

The essence or meaning of the remark shows that the objective of the *Beksan Nir Corona* creation and virtual dance competition was conveyed to the people of Indonesia, and even the world.

- B. "At first, I saw the information on Instagram, with the tutorial video as well. Then, I asked my two friends just for fun and they were happy to partake in the competition. We got fifth place and 500,000 rupiahs, as well as the first 50 senders. Not bad!"

The essence or meaning of the remark shows that the participant has the willingness to learn a new dance, as well as kinship, mutual trust, responsibility, mutual cooperation, deliberation and consensus, discipline in the motions and floor pattern, and ethics and aesthetics in the video making process for the virtual dance competition.

- C. "There is a controversy in the Palace itself as the dance is not considered *adi luhung* enough, and that it is not ethical for the Palace. This may be true, but this is also the mandate from *Ngersa Dalem* to respond the government recommendation, so we did as we were told."

The essence or meaning of the remark shows the disappointment of *abdi dalem* toward the mandate of *Ngersa Dalem* and *Penghageng KHP*. *Kridhamardawa*, as it is believed that it would be better if the dance also meets the *adiluhung* requirement, as it was created and organized by the Yogyakarta Palace.

- D. "The first-place winner was Reyzan from Solo. I think they had good creativity in taking the angles, and the choreography is mirrored with excellent space use. The message was also good, although it wasn't a film or drama. The choreography was good, the dancers were good. They weren't twins but they looked alike. I'm glad that they paid attention to the little details which ultimately became the explosive points for the spectacles in the video."

The essence or meaning of the remark shows the choreographer's defense on the winning participant's creativity, although many made a complaint about the decision.

- E. "There are several values in the dance competition, including religious values, kinship, cooperation or working together, patience, solidarity, deliberation and consensus, obeying the law, willingness to learn, creativity, tolerance, ethics, aesthetics, and discipline."

The essence or meaning of the remark shows the informant's remark on the values in the *Beksan Nir Corona* virtual dance competition.

- F. "There was an awareness on the stay-at-home program which ultimately forced us to stay home. I responded to the program, as I myself hadn't been anywhere either."

The essence or meaning of the remark shows a sense of nationalism, obeying the law, and solidarity and hope for the pandemic to end soon.

- G. 1) "Obviously it made me love the classical dance more as I do love classical dance, and it certainly did improve my spirit to always make art, to always make something." 2) "It is interesting to do art virtually, and now I'm more interested to make dance videos to be posted online. There is no limitation to do art in this situation. It only made me more creative and challenged to express my artistic ideas. The Palace's programs have become more innovative and modern day by day."

The essence or meaning of the remark shows that the spirit of creation and creativity of the informants have reignited after the virtual dance competition.

- H. "It certainly affected my loyalty to the Palace. The impact obviously, was that I got more diligent and serious in addressing this mandate from the Palace to make the choreography for the Palace, especially. I considered it a high honor, and it motivated me to be better and work harder."

The essence or meaning of the remark suggests that the trust has ignited devotion and loyalty to the *Kraton Ngayogyakarta Hadiningrat* palace, as well as Yogyakarta-style classical dance.

6. CONCLUSION

The virtual dance competition of *Beksan Nir Corona* organized by *KHP Kridhamardawa Kraton Yogyakarta* to commemorate the 32nd *Mangayubagya Tingalan Jumenengan Dalem* of *Sri Sultan Hamengku Buwana X* in the midst of the *Corona virus* pandemic has provided various meanings for the community, namely a sense of nationalism, devotion, loyalty, obeying rules and laws, tolerance, pride, hard work, social sensitivity, solidarity, kinship, mutual trust, responsibility, mutual cooperation, deliberation and consensus, discipline, ethics and aesthetics, creativity, innovation, passion for art, willingness to learn or study, immerse in, and love the Yogyakarta-style classical dance. This shows that the main strategy and objective of the *Beksan Nir Corona* virtual dance competition is in the efforts to raise awareness of healthy living habits to prevent and minimize the

spread of the Corona virus in Indonesia as well as in the world.

The participants' interest in the virtual dance competition does not concern popularity. This suggests that the focus of the virtual dance competition does not stray from its main objective, namely public awareness on healthy living habits as recommended by the government programs on health procedures during the pandemic, which include washing hands, maintaining distance, and staying at home. Nevertheless, it must be noted that there are pros and cons to the competition as there is limited time to prepare for the dance creation to be submitted to the competition and the disappointments of the *abdi dalem* who regard that the *beksan* is not *adiluhung* enough to be created and organized by the Yogyakarta Palace.

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