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## MUSIC INTERACTION AND MOVEMENT IN JAVANESE DANCE: CASE STUDY ON *BÊKSAN BÊDHÂYĀ GĀNDĀKUSUMĀ* MANGKUNEGARAN STYLE

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### ABSTRACT

*The music and movement patterns in Javanese dance occupy a significant position, which both of them have an integral relationship in forming the construction of a dance. It represented through the relationship between dance music and the technique of composing and executing movement patterns. This article examines the integral relationship between dance music and movement patterns to determine the importance of these two components in the formation of Javanese dance. The case study chosen to show this integral relationship is the Mangkunegaran style of Bêdhâyâ Gândâkusumâ dance. The bêdhâyâ dance is the result of absorption carried out by K.G.P.A.A. Mangkunegara VII (1916-1944) through a learning system at Kridha Beksa Wirama Yogyakarta. This research uses an ethnochoreological approach in the form of qualitative research. The position of dance as a multidimensional object in the ethnochoreological approach is seen through the choreographic dimension, which is expected to be able to describe the integral relationship between dance music and movement patterns in forming a Javanese dance construction. Data collection techniques were carried out through participatory observation, literature study, and interviews. Based on research results in the Bêdhâyâ Gândâkusumâ dance, the technique for composing movement patterns always pay attention to the instrument colotomy of dance music. Gêndhing rhythms have contributed to realizing the aesthetic stability of the execution of a series of movements.*

**Keywords:** *Bêdhâyâ Gândâkusumâ, Choreography, Dance Music, Javanese Dance, Movement patterns*

### INTRODUCTION

Choreography can be understood as a construction of the dance, in which consists of form and structure. The shape is related to morphology, while the structure is the hierarchical relationship between these forms. Morphological

analysis in dance is the first step toward structural analysis. As cited by Royce (2007: 69–70), according to Martin and Pesovar, morphological analysis is dividing the organic dance construction by breaking the whole into component parts.

The formation of dance consists of various components. Hadi (2003: 36) said that these components consist of dance titles, themes, types, modes or ways of presentation, number of dancers and gender, movements, space, music, make-up and costume, property, as well as lighting. These components have an integral relationship with one another, thus forming a unified whole. However, there are two components that are considered to have an inseparable relationship in Javanese dance, which are movement patterns and dance music.

Humardani explained that *karawitan* as Javanese dance music is a significant auxiliary medium. The expressive power of Javanese dance has been greatly assisted and often even replaced with dance music. That is a unified form of melodic elements in a distinctive tempo, rhythm, and volume (Rustopo, 1991: 10). On the other side, Trustho believes dance music has a role that supports the success of a dance. According to him, the presence of dance music has a significant contribution, as indicated by the need for elements of dance music (such as rhythm, tempo, and dynamics) in the dance expressions forming. He also further explained the collaboration between music (*karawitan*) and dance could shape harmony in aesthetic presentation. *Karawitan* has a significant role and task in providing illustrations and emphasizing the atmosphere. *Karawitan* can be used as a communication discourse in communicating the vision and mission and translating certain nuances through the impressions of musical results (Trustho, 2005: 1-4).

In Javanese tradition, the name *gêndhing* for dance music is often used as the name *bêksan*. It can be observed from the naming system for *bêdhâyâ* and *srimpi* dances which are considered a noble heritage. In both genres of dance, the name of the main becomes a reference in giving the title. For example, the main part of the *Bêdhâyâ Durâdasih* dance uses *Gêndhing Durâdasih*, the *Bêdhâyâ Pangkur* dance uses *Gêndhing Pangkur*, the *Bêdhâyâ Sinâm* dance uses *Gêndhing Sinâm*, the *Bêdhâyâ Gândâkusumâ* dance uses *Gêndhing Gândâkusumâ*, the *Srimpi Lâbâng* dance uses *Gêndhing Lâbâng*, the *Srimpi Tamèng Gitâ* dance uses the *Gêndhing Tamèng Gitâ*, the *Srimpi Sangupati* dance uses the *Gêndhing Sangupati*, the *Srimpi Anglirmêndhung* dance uses the *Gêndhing Anglirmêndhung*, the *Srimpi Pandhêlori* dance uses the *Gêndhing Pandhêlori*, etc. It shows that dance music has a significant position in Javanese dance.

In addition, the role of dance music in the formation of Javanese dance can also be seen in the definition of *bêdhâyâ* dance. *Serat Wedhapradangga* explained that *bêdhâyâ* originates from *ambadhaya*, which means “to dance in a marching position to the accompaniment of *Gamêlan Lokânântâ* (*gêndhing kêmanak*) accompanied by the metrical poem *sêkar kawi* or *sêkar agêng*” (Pradjapangrawit, 1990: 5). The conception of the *bêdhâyâ* dance from the explanation above includes five indicators, namely (1) it is a female dance, (2) it is danced in groups with nine or seven dancers, (3) it uses a lot of

marching formations, (4) it uses metrical poetry (*kidung*) from *sêkar kawi* or *sêkar agêng*, and (5) dance music with *gêndhing kêmanak*. It shows that dance music has a significant role in forming *bêdhâyâ* genre dance. Although the *bêdhâyâ* dance did not only use *gêndhing kêmanak* in its development, but also *pradanggâ* (*gamêlan agêng* or gamelan with complete instruments) (Brakel-Papenhuyzen, 1988; Pradjapangrawit, 1990).

Based on those statements above, it is implied that there is an integration between dance music and the components that make up other dance, especially movement patterns. As quoted by Soedarsono (1986: 81), John Martin argues that movement patterns are the primary substance in dance. Movement patterns are the main elements that are the subject of undertaking (Widyastutieningrum & Wahyudiarto, 2014: 35). It means the movement pattern becomes the most necessary component in dance construction. As the most important component, movement patterns have an integral relationship with dance music which is shown from the composing technique and executing movement patterns that tie to dance music (*karawitan* dance).

This article aims to examine the integral relationship between dance music and movement patterns to determine the importance of these two components in the formation of Javanese dance. The case study chosen to show this integral relationship is the Mangkunegaran style of *Bêdhâyâ Gândâkusumâ* dance. The *Bêdhâyâ Gândâkusumâ* dance is one of

the dance of the *bêdhâyâ* genre. Previously explained that in the preparation of dance of the *bêdhâyâ* genre, dance music has a significant position.

The *Bêdhâyâ Gândâkusumâ* dance in Mangkunegaran is also known as the *Bêdhâyâ Bêdhah Madiun* dance. The naming of “*Gândâkusumâ*” is based on the main *gêndhing*, while “*Bêdhah Madiun*” is based on the story that was revealed (Sriyadi, 2020; Suharti, 1990). Researches has been done on the object of study in the Mangkunegaran style *Bêdhâyâ Gândâkusumâ* or the *Bêdhâyâ Bêdhah Madiun* dance. However, explicitly focusing on the study of music interaction and movement patterns in the *Bêdhâyâ Gândâkusumâ* dance has not been carried out. Munarsih (2010) has conducted a study related to the function of the *Bêdhâyâ Bêdhah Madiun* dance in Mangkunegaran as the legitimacy of Mangkunegara VII’s power. Suharji (2017) has conducted research with the study object of the *Bêdhâyâ Bêdhah Madiun* as a dance repertoire that is presented to tourists in Mangkunegaran. Agustin and Lutfiati (2020) have conducted research with the perspective chosen is the form and meaning of the make-up of the *Bêdhâyâ Bêdhah Madiun* dance in Mangkunegaran.

This study is a form of qualitative research. That is, the researcher must be careful in observing the object and analyzing them because the researcher is the instrument itself. Soedarsono (1999: 27–39) argues that in qualitative research the data obtained needs to be approached with an appropriate

approach according to the wishes of the researcher. In this regard, the researcher chose ethnochoreology as an approach.

The application of the ethnochoreological approach according to Kurath (1960: 234–235) emphasizes the study of non-Western ethnic dance culture based on the cultural texts that gave birth to the dance culture. The rationale for this ethnochoreological approach consists of various disciplines because ethnochoreology is an approach that places dance as a multidimensional object (Pramutomo et al., 2016). Concerning the formulation and purpose of this study, the choreographic dimension shows the position of dance as a multidimensional object. Through the choreographic dimension, it is expected to be able to describe the integral relationship between dance music and movement patterns in forming a Javanese dance construction.

The ethnochoreological approach relies heavily on qualitative data that have been dominated by literature and/or dance ethnography (Pramutomo et al., 2016). The literature study was conducted by examining documents, both in the form of text (narration) and images or videos. The researcher carried out the ethnography of dance through participatory observation by becoming a dancer at Mangkunegaran. In addition, the researchers also conducted interviews to explore the record-keeping of dance artists in Mangkunegaran to complete and verify the data obtained from the literature study and dance ethnography.

## DISCUSSION

*Bêdhâyâ Gândâkusumâ* dance is the result of absorption performed by K.G.P.A.A. Mangkunegara VII (1916–1944) from Kridha Beksa Wirama (KBW) Yogyakarta. In 1934 G.R.Aj. Siti Nurul Kamaril Ngasarati Kusumawardhani (Gusti Nurul) was sent to school at KBW accompanied by relatives and *niyâgâ* (musicians). The group departs for KBW every Sunday morning and returns in the afternoon by train. The dance coach at KBW is G.P.H. Tejokusuma, brother of G.K.R. Timoer (Gusti Nurul's mother). The learning materials are the *Sari Tunggal* dance, *Srimpi Pandhêlori*, *Bêdhâyâ Gândâkusumâ* or *Bêdhâyâ Bêdhah Madiun*, and *Srimpi Muncar* (Soemarsono et al., 2011; Soeryosoeyarso & Darmawan, 1992; Sriyadi & Pramutomo, 2020).

The Salatiga Agreement which stipulated the status of the Mangkunegaran as a *kadipatèn* (duchy) had a significant impact on the creation and development of the dance. As a duchy, the Mangkunegaran is not expected to have a *bêdhâyâ* dance with nine dancers (*bêdhâyâ sangâ*) (Pradjapangrawit, 1990; Ricklefs, 1998; Singgih, 1986). Therefore, Mangkunegara VII changed the number of *Bêdhâyâ Gândâkusumâ* dancers from nine to seven. The dancers' number affects the choreography because there is an omission of a section on the *èndhèl wêdalan ngajêng* and *èndhèl wêdalan wingking* in the *bêdhâyâ sangâ* dance. The positive value of Mangkunegara VII's actions is he can show his ability to created innovation of absorption from KBW Yogyakarta as a result, so it

has a different presentation style. This difference in presentation style can show the characteristics of the *Bêdhâyâ Gândâkusumâ* dance in Mangkunegaran (Sriyadi & Pramutomo, 2021).

The characteristics of the *Bêdhâyâ Gândâkusumâ* dance can be observed not only from the number of dancers, but also from the movements, costume, and music which contain elements of the Surakarta style *bêdhâyâ* dance, even though it is the result of absorption from the Yogyakarta style. The movement patterns used are oriented in the Yogyakarta style *bêdhâyâ* dance, but have techniques for executing motion or body anatomical coordination like the Surakarta style *bêdhâyâ* dance. In the costume, the fabric design used is a Surakartan style *bêdhâyâ* dance cloth design (*samparan*) using techniques such as *sèrèdan* (coil direction counterclockwise). The dance music used is the Yogyakarta style *bêdhâyâ* dance music but has *lâyâ* and a sense of presentation like the Surakarta style *bêdhâyâ* dance music (Sriyadi, 2020; Suharti, 1990).

### ***Bêdhâyâ Gândâkusumâ* Dance Music in Mangkunegaran**

Pura Mangkunegaran (the Duchy of Mangkunegaran) as a fragment of the Islamic Mataram Palace develops Javanese dance, such as the Kraton Kasultanan Yogyakarta (Yogyakarta Sultanate Palace), Kraton Kasunanan Surakarta (Surakarta Kasunanan Palace), and Pura Paku Alaman (the Duchy of Paku Alaman). Javanese dance based on the opinion of Soerjadiningrat (1993: 3)

uses dance music as a form of rhythmic movement with gamelan ensembles. The elements of dance music from gamelan (*gêndhing*) are very significant in determining the rhythm of movement, the rhythm of movement, dynamics, and the atmosphere to be expressed (Trustho, 2005: 38). *Bêdhâyâ Gândâkusumâ* uses the *Gamelan Agêng* ensemble as a form of Javanese dance.

*Bêdhâyâ* dance as a genre has normative rules in the structure of its presentation although it is not binding, it can be identified from the habit of preparing the structure of the *bêdhâyâ* dance presentation. In general, the structure of working on the *bêdhâyâ* dance is *ajon-ajon* (introduction), primary parts, and *mundur* (closing). The primary part based on the *gêndhing* structure used consists of *gêndhing agêng* then *dhawah*, which is to double the tempo. After the *dhawah* continued, they moved to the *ladrang* and finally went to the *kêtawang* (Suharti, 2015: 156). According to Wahyu Santoso Prabowo, the *bêdhâyâ* dance has a serving structure of *maju bêksan* (introduction), *bêksan* (primary parts), and *mundur bêksan* (closing). Based on the *gêndhing* used by the *bêksan* in the *bêdhâyâ* dance, it consists of *bêksan mèrong*, *bêksan inggah*, then *bêksan ladrang* and/or *bêksan kêtawang*. Of the four parts, the main parts are *bêksan mèrong* and *bêksan inggah*, while *bêksan ladrang* and/or *bêksan kêtawang* are variations of each *bêdhâyâ* dance composition (Sriyadi, 2020).

The dance music used in the *Bêdhâyâ Gândâkusumâ* dance is *Lagon*, *Ladrang*



*Langênbrântâ*, *Kêtawang Gêndhing Gândâkusumâ*, *Gêndhing Gambuh Kêthuk Loro Kêrêp*, *Ladrang Gurisâ Mêngkrêng*, and *Kêtawang Wêdharingtyas*. The entire *gêndhing* uses the *pélog pathêt nêm* barrel. Hierarchically, the *gêndhing* is structured as follows (1) *Lagon maju bêksan*, (2) *Ladrang Langênbrântâ* with *bukâ bonang*, *suwuk* (3) *Kêtawang Gêndhing Gândâkusumâ* with *bukâ bonang*, (4) *Gêndhing Gambuh Kêthuk Loro Kêrêp*, (5) *Ladrang Gurisâ Mêngkrêng*, *suwuk* (6) *Lagon jugag*, (7) *Kêtawang Wêdharingtyas* with *bukâ cêluk*, *suwuk* (8) *Lagon jugag*, (9) *Ladrang Langênbrântâ* with *bukâ bonang*, *suwuk* (10) *Lagon mundur bêksan*.

The presentation structure of the *Bêdhâyâ Gândâkusumâ* dance fulfills the normative conventions conveyed by Suharti and Prabowo. It can be proven by the structure of the *gêndhing* used, in the primary part of the *Bêdhâyâ Gândâkusumâ* dance using *Kêtawang Gêndhing Gândâkusumâ*, then *dhawah Gêndhing Gambuh Kêthuk Loro Kêrêp* and continued to or *minggah Ladrang Gurisâ Mêngkrêng*. After that, the primary part of this dance ends with *Kêtawang Wêdharingtyas*.

The use of gamelan ensembles as dance music, *kêndhang* occupies a crucial role. Trustho (2005: 94–98) said the role of *kêndhang* as a dance partner can be categorized into two types, namely *kêndhangan mirâmâ* and *kêndhangan mirâgâ*. *Kêndhangan mirâmâ* means that the drum has a role as an indicator of the rhythm of the movement. The *gêndhing* rhythm

produced by gamelan with *pamurbâ irâmâ kêndhang* (the drums play a role in forming the rhythm) is distributed to dances as a basis for counting motions which are generally implemented in dance works with calm, stable and constant nuances. *Kêndhangan mirâgâ* is a drum game with a multiple functions as a *pamurbâ irâmâ* (determinant of movement rhythm), providing accentuation, and can stimulate movement which is implemented in *muryani busânâ*, war movements, *geculan*, etc.

The type of drum used in the *Bêdhâyâ Gândâkusumâ* dance is the *kêndhangan mirâmâ*. The form of the drum used is *kêndhangan ladrangan irâmâ I* for *Ladrang Langênbrântâ*, *kêndhangan lala* for *Gêndhing Gândâkusumâ*, *kêndhangan sârâyudâ* for *Gêndhing Gambuh*, *kêndhangan ladrang irâmâ II* for *Ladrang Gurisâ Mêngkrêng*, and *kêtawang kêndhang II* for *Kêtawang Wêdharingtyas* (*Badaja Bedah Madhioen*, n.d.). The terminology system in the archives of the *Bêdhâyâ Gândâkusumâ* dance in Mangkunegaran shows that the form of *kêndhangan* used refers to the Yogyakarta style. It is proof that the *Bêdhâyâ Gândâkusumâ* dance is one of the dances that was successfully absorbed by KBW Yogyakarta (Sriyadi, 2020). According to K.R.T. Sri Hartono Hagnyo Suroso (interview 25 November 2022) the *Bêdhâyâ Gândâkusumâ* dance choir is a special *kêndhangan* learned from Yogyakarta, different from the *kêndhangan* worked on Surakarta style *bêdhâyân*.

### **Dance Music and Movement Rhythm**

Soedarsono (1986: 109) argues that music is a partner in a dance. According to Meri (1986: 46), music can be a solid companion for dance because music is the essence of movement. Meri further said that music is not a servant of dance and vice versa. They are the perfect collaboration between the two arts. In line with Meri, Enida (2011: 4) explains that there is a combination of visual and auditory concentration in capturing the expressions of a dance performance. Movement as a basic element of dance can be enjoyed through the sense of sight, while music is enjoyed by the sense of hearing. In Javanese dance, this combination of concentrations can be felt from the accentuation of a series of motions that are in harmony with the accents of the music. Therefore, it takes harmony between music and dance. One way to achieve harmony is to make adjustments between the rhythm of movement with the music used.

Javanese dance always manifest through three interrelated elements, namely *wirâgâ*, *wirâmâ*, and *wirâsâ*. The three elements are based on the definition of dance according to Soerjadinigrat as follows,

*Ingkang kawastanan joged inggih punika, ebahing sadaya saranduning badan, kasarengaken ungeling gangsa (gamelan), katata pikantuk kalayan wiramaning gendhing, jumbuhing pasemon kalayan pikajengipun joged (Soerjadinigrat, 1993: 3).*

Translate:

What is meant as dance is the movement of the whole body,

accompanied by music from a gamelan ensemble, the arrangement of movements is arranged in harmony with the rhythm of the *gêndhing*, by the expression and meaning of the dance being performed.

In this regard, a logical consequence is that the rhythm of movement in the dance is in harmony with the rhythm of the *gêndhing* used. The *gêndhing* rhythm is the basis for the count or beat of the movement pattern (Trustho, 2005: 43). So, in every implementation of the movement pattern, you must pay attention to the rhythm of the *gêndhing* used.

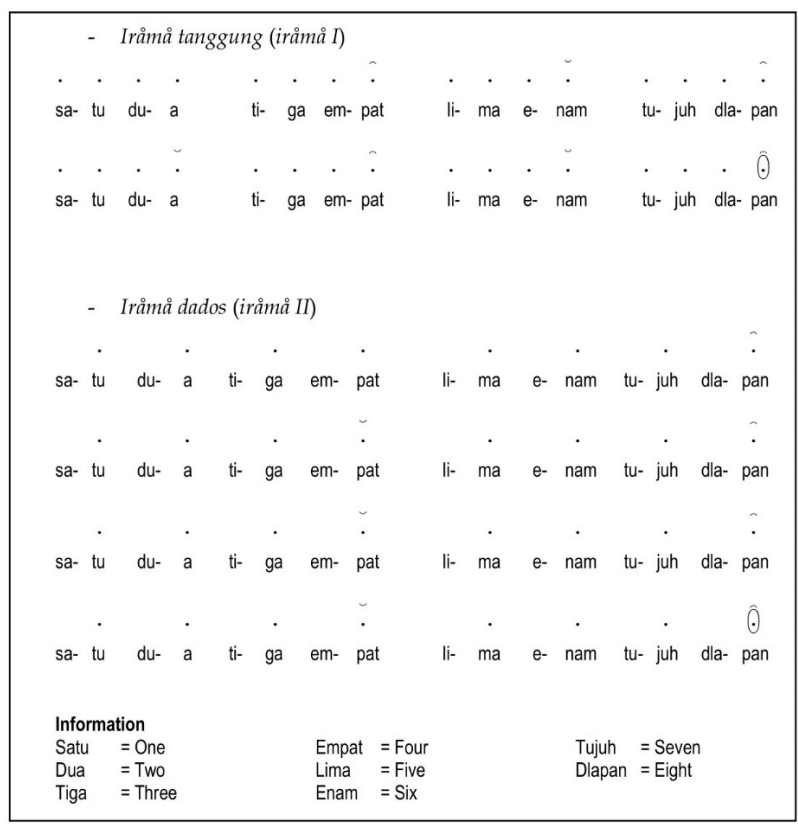
From the point of view of Javanese *karawitan*, *gêndhing* rhythm has two meanings based on the context of space and time. In the space context, rhythm is the widening and narrowing of the *gâtrâ*. Rhythm in the spatial context has five types, namely *irâmâ lancar* (1/1), *irâmâ tanggung* (1/2) or *irâmâ I*, *irâmâ dados* (1/4) or *irâmâ II*, *irâmâ wilêt* (1/8), and *irâmâ rangkêp* (1/16). Based on the context of time, in Javanese *karawitan* the rhythm is known as *lâyâ*, which means slow or fast *gêndhing* tempo. *Lâyâ* can be qualified as *tamban* (slow), *sêdhêng* (medium), and *sêsêg* (fast). This qualification does not have an absolute size, because it is subjective. The *pamurbâ irâmâ* or *pêngêndang* (drummer) has a decisive role in the proper interpretation of the *gêndhing* (song) presented (Supanggih, 2002: 124–128; Tasman, 1987: 19–20).

*Gêndhing* rhythm has a significant role in the rhythm of a movement series both in the context of space and time. It is

because the *gêndhing* rhythm plays a role in forming the execution tempo of a series movement. In this case, the movement rhythm is aligned with the tempo, which is defined as the speed of the dancer's body movements. A movement can give an impression, so if it is changed it will give a different impression, a series of movements that are carried out at a fast tempo will generally be more active, while slow movements seem calm (Murgiyanto, 1983: 25). Therefore, in Javanese dance, some dancers feel uncomfortable (steady) when the *gêndhing* rhythm changes. Change here is interpreted as a rhythm that is not in accordance with the provisions set forth in general, for example, such as the appropriateness

of the piece used too *sêsêg* or otherwise too *tamban*.

The *gêndhing* rhythm of the *Bêdhâyâ Gândâkusumâ* dance based on the spatial context using the *irâmâ tanggung* and *irâmâ dados*. On *Ladrang Langênbrântâ* in the *maju bêksan* and *mundur bêksan* use as the *irâmâ tanggung*. In the *bêksan* section, namely in *Kêtawang Gêndhing Gândâkusumâ*, *Gêndhing Gambuh Kêthuk Loro Kêrêp*, *Ladrang Gurisâ Mêngkrêng*, and *Kêtawang Wêdharingtyas* use as the *irâmâ dados*. *Irâmâ dados* has a calmer atmosphere than the *irâmâ tanggung* because of the widening of the *gâtrâ* in each colotomy (Trustho, 2005: 68). The *irâmâ tanggung* and *irâmâ dados* qualifiers have different applications of



**Figure 1.** For example, the application of the motion count with the *irâmâ tanggung* and *irâmâ dados* with the form of *ladrang* music (Source: Sriyadi, 2020)



motion counts or beats. The application of the motion count is formulated as follows (**see Figure 1**).

*Lâyâ* in the *Bêdhâyâ Gândâkusumâ* dance is not always the same, but in general the *lâyâ* used is *tamban*. This is related to the conception of the *bêdhâyâ* dance that expresses a feeling or atmosphere of calm, *sêmèlèh*, *mênêp*, and *antêp*. The decent variation in the *Bêdhâyâ Gândâkusumâ* dance divides into two. First, the variation in *lâyâ* is shown by the change in tempo when moving from one *gêndhing* to the next, namely *Gândâkusumâ* to *Gambuh* and *Gambuh* to *Gurisâ Mêngkrêng*. *Ngampat* (the tempo becomes a bit faster) preceded the transition from one *gêndhing* to the next then slows down in tempo as the *gong* falls from the last *gâtrâ* of the previous *gêndhing*. Second, the variation of *lâyâ* is felt at the climax point with a *ngampat* when going to the climax point, *sirêp* (the tempo becomes slower) when the climax point, and *udhar* (the tempo back to normal) when the climax point ends. This change in tempo is also supported by the technique of beating loudly during *ngampat* and *udar*, then softly during *sirêp*. All tempo changes are made smoothly, *gradual*, not *nyoklèk* (broken), so that the feeling of *sêmèlèh*, *mênêp*, and *antêp* associated with the conception of the *bêdhâyâ* dance can be felt. Changes in *lâyâ*, both in the change of music and the climax point, affect the rhythm of each series of movements.

It has been explained that the *gêndhing* rhythm has a significant influence on the rhythm of the movement.

The *gêndhing* rhythm forms the basis of the count or beat, which means it forms the tempo of executing a movement series. Indirectly it makes there is a relationship between the rhythm of the *gêndhing* and the rhythm of the movements.

In dance, rhythm is important element after motion (Soedarsono, 1986: 82). Hawkins (2003: 99) describes rhythm as one of the most powerful aesthetic elements of a dance. According to him, the rhythm of movement has a significant relationship with music. The choreographer should be able to discuss the rhythmic structure of the choreography with the composer. Hawkins further explained that a choreographer must be able to connect the rhythmic structure of the movements arranged with the rhythm of the music.

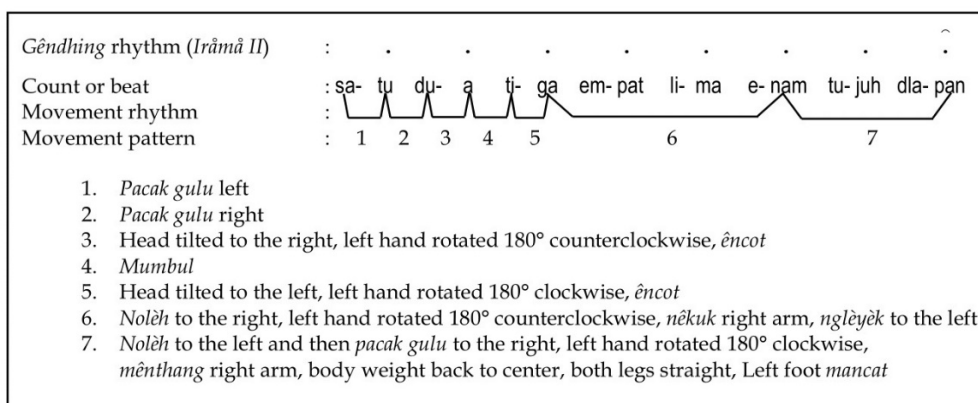
Pudjasworo (1982: 88) argues that the beat of movement has a different meaning from the movement rhythm. Based on Langer's narrative (1996) states that the movement rhythm can be analogous to the temporal measure in music. Pudjasworo explained that the temporal measure in a movement defines as a rhythmic beat that takes place within a certain timeframe (tempo). In the rhythm of movement, the distance between the beats is not always fixed. In line with Pudjasworo, Murgiyanto (1983: 26) explains that rhythm has various beat distances so that the speed of one movement differs from another. So, based on the opinion above, it can be obtained an understanding of the rhythm of movement having various tempos. Movement rhythm is related to how fast

or slow the movement, is faster or slower a movement influences by the rhythm of the movement that formed from the music rhythm.

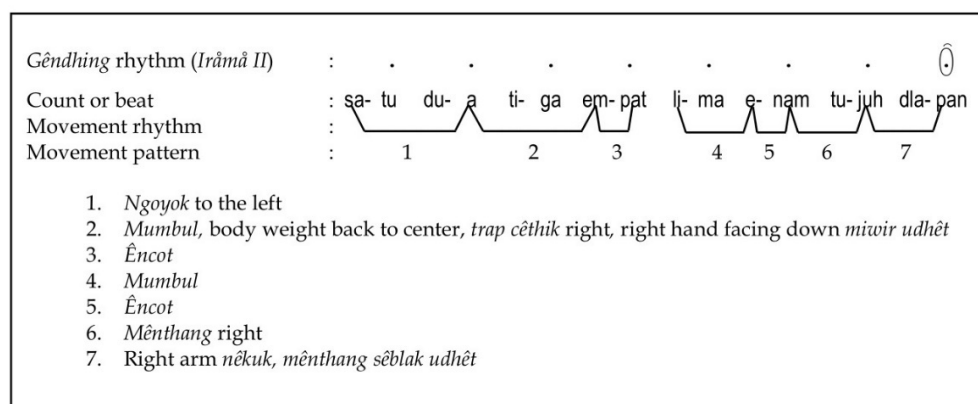
In connection with this explanation, an example can be given through a series of *ulap-ulap* movement in the *Bêdhâyâ Gândâkusumâ* dance, namely the *pacak gulu* motion element has a faster tempo of movement execution than the left *nglèyèk* motion element, *nêkuk* the right arm. That is, the *pacak gulu* moving element has a smaller number of beats, while the element of the motion of the left *nglèyèk* *nêkuk* the right arm has a greater

number of beats. The following is an overview of the rhythms of the *Bêdhâyâ Gândâkusumâ* dance in a series of *ulap-ulap* movement (see **Figure 2**).

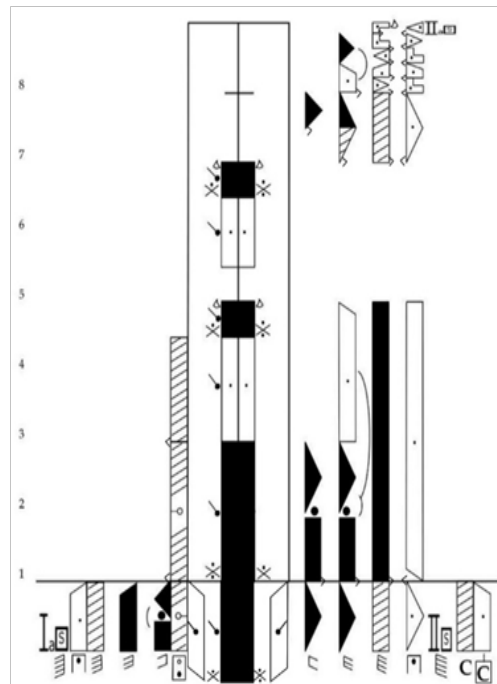
In addition to the series of *ulap-ulap* movement, for the movement rhythm can use *nggrudhâ* movement series as an example. In the *nggrudhâ* movement series, the left *ngoyok* motion has a slower execution tempo than the *êncot* motion element. The left *ngoyok* motion element has a greater number of beats than the *êncot* motion element (see **Figure 3 and Figure 4**).



**Figure 2.** Overview of the rhythms of the *Bêdhâyâ Gândâkusumâ* dance in a series of *ulap-ulap* movement (Source: Sriyadi, 2020)

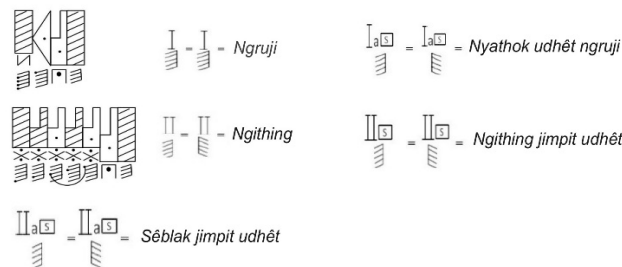


**Figure 3.** Overview of the rhythms of the *Bêdhâyâ Gândâkusumâ* dance in a series of *nggrudhâ* movement (Source: Sriyadi, 2020)



**Figure 4.** Laban notation of *nggrudhâ* movement in the Mangkunegaran style *Bêdhâyâ Gândâkusumâ* dance (Source: Sriyadi, 2020)

Description of the finger lock in Laban notation:



The movement rhythm of the *Bêdhâyâ Gândâkusumâ* dance is dominated by long beat distances. That is, based on the rhythm of motion, the elements of gesture and element of motion are performed with a large number of counts or beats. A large number of counts or beats forms a slow tempo. The movement rhythm which dominated by slow speed is carried out by directing energy and muscle tension, which tends to be flat, consistent, and not forced,

even though there are several movement accentuations. The elements of gesture and elements of motion performed with high intensity. It becomes one of the factors forming the atmosphere or feeling of calm, *sêmèlèh*, *mênêp*, and *antêp* in the Mangkunegaran style *Bêdhâyâ Gândâkusumâ* dance.

Related to the rhythm of movement, In traditional Javanese dance there is the term *pidakan*. *Pidakan* means the use of sense of movement (*sèlèh gerak*)

techniques associated with *sèlèh gèndhing*. Technically, *pidakan* connects beat and movement rhythm with *gèndhing* rhythm. *Pidakan* consists of several techniques, namely *midak*, *nukah*, *ngandhul*, and *tranjal*. The Mangkunegaran style *Bèdhâyâ Gândâkusumâ* dance uses the *midak* technique. *Midak* is a technique using the same sense of movement (*sèlèh gerak*) as *sèlèh gèndhing* (Tasman, 1987: 38–41). That is, sense of movement (*sèlèh gerak*) is performed on time according to *sèlèh gèndhing*. The accentuation of the sense of movement (*sèlèh gerak*) is carried out simultaneously with the accentuation of the *sèlèh gèndhing* used. In performing the *midak* technique, all the movements of the *Bèdhâyâ Gândâkusumâ* dance must be carried out at a certain speed (according to the rhythm of the movements possessed) and consistently. In addition, muscle tension must be presented by directing energy (force) that is not forced. That is, the deployment of energy must be done regularly and naturally. The purpose is to maintain the unity of a soft and *lulut* (supple nature) (Pudjasworo, 1982: 82).

### **Arrangement of movement patterns and dance music**

Bisri (2007) said that the art of dance is a reflection of human reality which is presented through “musical movements.” According to him, the meaning of every movement that blends with music has the strength of dance art. Based on Bisri’s, there is an integral relationship between music and movement patterns. That is, the composition of music and movement

patterns require communication to build a sense of unity.

In general, the construction of movement patterns in Javanese dance is an arrangement of various movement series. This sequence of motions is often referred to as motive motion, range of motion, vocabulary motion, and/or *sêkaran*. Movement series equated to an arranged mosaic in such a way as to form a unified whole as the construction of the movement pattern of a dance (Murgiyanto, 1986: 130). The composition of the series of movements is influenced by dance music to achieve a sense of harmony between sense of movement (*sèlèh gerak*) and *sèlèh gèndhing*.

The movement sequence in Javanese dance consists of three parts, the beginning, middle, and end. As in a sentence, the end of the movements series is a dot or comma which becomes the termination terminal. The ending of a series of movements has a close relationship with *sèlèh* in *karawitan*, so this requires special attention in every arrangement of movement sequences, especially in relation to the ending of a series of movements with the *sèlèh gèndhing* used. In *karawitan*, *sèlèh* has the meaning of a destination point or a reference point where almost all musical instruments or *ricikan* (songs) are oriented in a device. It also has a meaning as a terminal, namely a destination between a stopover or a temporary stop or even the final destination of a melodic journey (Supanggih, 2007: 67).

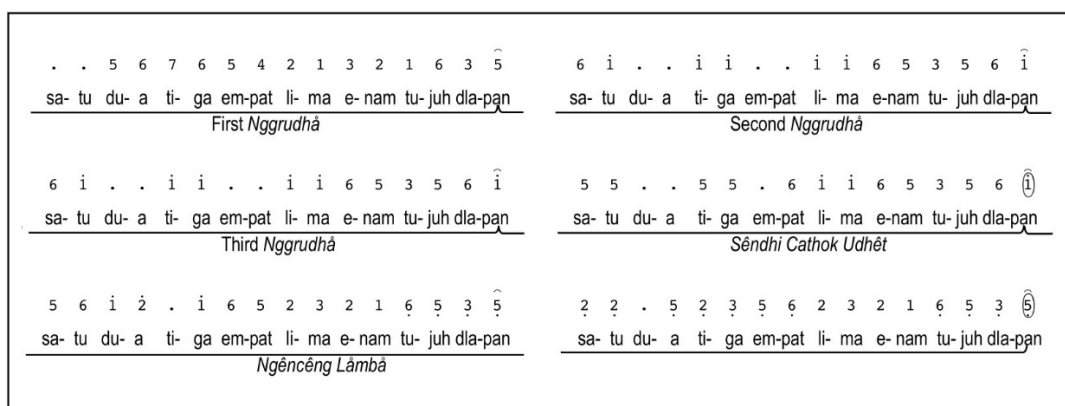
For example, it can be observed from the arrangement of the movements of the

*Bêdhâyâ Gândâkusumâ* dance which are harmonized with the *sèlèh gèndhing* used. In the *Bêdhâyâ Gândâkusumâ* dance, almost every end of the movement series is performed at the same time as *sèlèh gèndhing*. After that, then start another series of movements. For example, in a series of *nggrudhâ* movement which are repeated three times, ending with *sèndhi cathok udhêt*, and continued with a series of *ngèncêng lâmbâ* movement, with dance music *Kêtawang Gèndhing Gândâkusumâ* (see Figure 5).

In the *Bêdhâyâ Gândâkusumâ* dance, connecting movements (*sèndhi*, *panambang*, or *pènambang*) have a significant role in connecting movements series. In its preparation, the selection of connecting moves must be harmonized with the sequence of movements before, after, and the dance music used. Concerning dance music, the connecting motions in the *Bêdhâyâ Gândâkusumâ* dance generally always have an ending that coincides with *sèlèh gèndhing*. For example, the connecting movement of *panambang* or *sèndhi gèndruk* right connects the series of

*gudhawâ* and *atrap sumping* movements with the dance music of the *Gèndhing Gambuh Kêthuk Loro Kêrêp* (see Figure 6).

With Benedict Suharto's structural method used by Supriyanto (1999), the organization of movement is divided into four grammatical levels, namely motion motives, motion phrases, motion sentences, and motion sentence clusters. Based on the organization of these movements, Trustho (2005: 46) argues that *gèndhing* as dance music can be divided into song motifs, song phrases, song sentences, and song clusters. Song sentences are a series of songs or notes that seem to complete a complete song, whether short or long. The sentence of this song has two parts which are called *padhang* and *ulihan* (Supanggah, 2007: 102–102). In song sentences, there are colotomy instruments such as *kêthuk*, *kênong*, *kêmpul*, and *gong* which act as punctuation marks. This colotomy instruments has a role as a *pêmangku irâmâ*. Dance needed those signs as a basic pattern of calculations related to motion sentences. The *gong* mark is the



**Figure 5.** For example, the arrangement of the movements of the *Bêdhâyâ Gândâkusumâ* dance which is harmonized with the *sèlèh gèndhing* used (Source: Sriyadi, 2020)



<b>A. Gudhâwâ</b>	. 3 6 5 . . 5 . 5 5 3 2 3 5 6 5̂
1. Ngoyok left, arm <i>nêkuk lêngkung siku</i> , <i>gêdruk</i> right	sa- tu du- a ti- ga em-pat li- ma e- nam tu- juh dla-pan
2. Leg <i>jêjêr</i> , <i>nglèyèk</i> right, <i>sêdhuwâ</i>	1 2
3. Ngoyok left, <i>mumbul</i> body weight on the left, <i>jinjit</i> right	
4. <i>Tanjak</i> left, <i>tumpang tali</i> right	
5. Ngoyok left, <i>mênthang</i> left	. 3 6 5 . . 5 . 5 5 3 2 3 5 6 5̂
6. <i>Ngêmbat</i> left, <i>malang kèrik</i> right, <i>nolèh</i> right, <i>mumbul</i> , <i>jinjit</i> left	sa- tu du- a ti- ga em-pat li- ma e- nam tu- juh dla-pan
7. <i>Sèrèdan</i> left, <i>nêkuk lêngkung siku</i> left	3 4
8. <i>Tanjak</i> right, <i>mumbul</i> , <i>jinjit</i> right, <i>mênthang</i> left	
<b>B. Panambang</b>	A
9. <i>Sêndhi gêdruk</i> right	7 6 5 6 5 4 2 4 5 6 5 4 2 1 2 1̂
10. Right leg forward, left arm <i>nêkuk</i>	sa- tu du- a ti- ga em-pat li- ma e- nam tu- juh dla-pan
11. Left leg forward, both arms <i>pangkat ukêl atrap sumping</i>	5 6 7 8
12. Both arms <i>ukêl atrap sumping</i> right	
<b>C. Atrap Sumping Right</b>	
13. Ngoyok left	. 1 2 3 . 1 2 3 6 5 3 2 1 6 3 2̂
14. <i>Mumbul</i> body weight in the middle	sa- tu du- a ti- ga em-pat li- ma e- nam tu- juh dla-pan
15. <i>Éncot</i>	9 10 11 12
16. <i>Mumbul</i>	
17. <i>Éncot</i>	B
18. <i>Pangkat atrap sumping</i> left	. 3 6 5 . . 5 . 5 5 3 2 3 5 6 5̂
<b>D. Atrap Sumping Left</b>	sa- tu du- a ti- ga em-pat li- ma e- nam tu- juh dla-pan
19. Ngoyok right	13 14 15 16 17 18
Same No. 14-17	C
20. <i>Pangkat atrap sumping</i> right	. 3 6 5 . . 5 . 5 5 3 2 3 5 6 5̂
<b>E. Atrap Sumping Right</b>	sa- tu du- a ti- ga em-pat li- ma e- nam tu- juh dla-pan
Same No. 13-15	19 14 15 16 17 20
<b>F. Panambang</b>	D
21. <i>Sèrèdan</i> left	. 3 6 5 . . 5 . 5 5 3 2 3 5 6 5̂
22. <i>Sèrèdan</i> right, <i>ukêl</i> right, facing right	sa- tu du- a ti- ga em-pat li- ma e- nam tu- juh dla-pan
23. <i>Sêndhi gêdruk</i> left	13 14 15 21 22
24. <i>Sêndhi nglèrèk</i>	E
25. <i>Sèrèdan</i> right, arm <i>pangkat mapan ngêncéng</i>	. 1 2 3 . 1 2 3 6 5 3 2 1 6 3 2̂
26. <i>Mapan ngêncéng</i>	sa- tu du- a ti- ga em-pat li- ma e- nam tu- juh dla-pan
	23 24 25 26
	F

**Figure 6.** For example, the connecting movement of *panambang* or *sêndhi gêdruk* right connects the series of *gudhâwâ* and *atrap sumping* movements with the dance music of the *Gêndhing Gambuh Kêthuk Loro Kêrêp* (Source: Sriyadi, 2020)

starting or ending point for counting a motion sentence, while motion phrases use *kênong* and *kêmpul*. *Angkatan* and *sèlèh* can refer to the beginning and end of motion sentences. The application of *angkatan* and *sèlèh* with the *padhang* and *ulihan* used always aligned (Trustho, 2005: 47). So, motion sentences consist of motion phrases as *angkatan (padhang)* and motion phrases as *sèlèh (ulihan)*.

In connection with the explanation above, in compiling the pattern movement it is necessary to pay attention to the colotomy instruments of the piece used. It aims to build harmony between song sentences and motion sentences to achieve a sense of unity. Maryono (2012: 117) argues the importance of the unity of the *gêndhing* sense and the movement sense in a dance. According to him, the

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Motion Sentence	Motion Phrases	Dance Music Ldr. <i>Gurisâ Mêngkrêng</i>
— <i>Kicat mandhé udhêt</i>	1. <i>Kicat mandhé udhêt</i> to the left	1 6̣ 1 2 1 6 3 5̣ sa- tu du- a ti- ga em-pat li- ma e- nam tu- juh dla-pan 1
	2. <i>Kicat ngolong udhêt mênthang</i> left to the right	1 6̣ 1 2 6 3 5 6̣ sa- tu du- a ti- ga em-pat li- ma e- nam tu- juh dla-pan 2
	3. <i>Kicat Mandhé udhêt</i> to the left	2̣ 3̣ 2̣ 1̣ 6 5 3 2̣ sa- tu du- a ti- ga em-pat li- ma e- nam tu- juh dla-pan 3
	4. <i>Ngancap</i>	6 5 3 5 2 3 2 1̣ sa- tu du- a ti- ga em-pat li- ma e- nam tu- juh dla-pan 4
— <i>Pacak jânggâ êncot</i>	5. <i>Pacak jânggâ êncot</i>	5 6 1 2 3 2 1 6̣ sa- tu du- a ti- ga em-pat li- ma e- nam tu- juh dla-pan 5
	6. <i>Pacak jânggâ êncot</i>	5 6 1 2 5 3 2 1̣ sa- tu du- a ti- ga em-pat li- ma e- nam tu- juh dla-pan 6
	7. <i>Sêndhi onggèk</i>	5 6 1 2 3 2 1 6̣ sa- tu du- a ti- ga em-pat li- ma e- nam tu- juh dla-pan 7
	8. <i>Sêndhi Nglawé</i>	2 3 2 1 6 5 4 5̣ sa- tu du- a ti- ga em-pat li- ma e- nam tu- juh dla-pan 8
— <i>Kicat ngèwèr udhêt</i>	9. <i>Kicat cangkol udhêt</i> left <i>mênthang</i> right to the right	1 6̣ 1 2 1 6 3 5̣ sa- tu du- a ti- ga em-pat li- ma e- nam tu- juh dla-pan 9
	10. <i>Kicat cangkol udhêt</i> right <i>mênthang</i> left to the right	1 6̣ 1 2 6 3 5 6̣ sa- tu du- a ti- ga em-pat li- ma e- nam tu- juh dla-pan 10
	11. <i>Kicat cangkol udhêt</i> left <i>mênthang</i> right to the right	2̣ 3̣ 2̣ 1̣ 6 5 3 2̣ sa- tu du- a ti- ga em-pat li- ma e- nam tu- juh dla-pan 11 12
	12. <i>Nyambêr trisig</i>	6 5 3 5 2 3 2 1̣ sa- tu du- a ti- ga em-pat li- ma e- nam tu- juh dla-pan 13 14
— <i>Ulap-ulap cathok udhêt</i> left	15. <i>Ulap-ulap cathok udhêt</i> left	5 6 1 2 3 2 1 6̣ sa- tu du- a ti- ga em-pat li- ma e- nam tu- juh dla-pan 15
	16. <i>Ulap-ulap cathok udhêt</i> left	5 6 1 2 5 3 2 1̣ sa- tu du- a ti- ga em-pat li- ma e- nam tu- juh dla-pan 16
	17. <i>Sêndhi Ongkèk</i>	5 6 1 2 3 2 1 6̣ sa- tu du- a ti- ga em-pat li- ma e- nam tu- juh dla-pan 17
	18. <i>Sêndhi Nglawé</i>	2 3 2 1 6 5 4 5̣ sa- tu du- a ti- ga em-pat li- ma e- nam tu- juh dla-pan 18

**Figure 7.** For example, the preparation of movement patterns always pay attention to the colotomy instruments of the dance music used (Source: Sriyadi, 2020)

unification of feelings between *gêndhing* as musical and movement as dance can occur in three forms. One of the three forms is parallel which can be distinguished from the parallel of taste, rhythm, and melody. Melodic parallelism can be seen from the length of the *balungan gêndhing* as a pattern for calculating the length of the movement sequences. Melodic parallels related to *sèlèh* (colotomy instruments of *gêndhing*) form the basis of the beginning and end of a series of movements. The alignment of *sèlèh* is a terminology that gives a sense of stability.

Enida (2011: 10) said that the harmony between movement phrases and musical phrases (as part of the motion and musical sentences) could satisfy both the choreographer and the audience. The alignment of the rhythms and melodies of dance music with the movement patterns can build harmony between movement phrases and musical phrases. According to Meri (1986: 46), if a series of movements (movement phrases) are emotionally in tune with musical phrases then it will be so satisfying that the dancers and the audience will not forget it.

In the *Bêdhâyâ Gândâkusumâ* dance, you can feel the movement patterns used in harmony with the dance music. It means, in the preparation of movement patterns, always pay attention to the colotomy instruments of the *gêndhing* used. The *gong* instrument is used as the basis for the *angkatan* and *sèlèh* of a motion sentence. For example, at the beginning of *Ladrang Gurisâ Mêngkrêng* with a series of movements

of the *kicat mandhé udhêt*, *pacak janggâ êncot*, *kicat ngèwèr udhêt*, and *ulap-ulap cathok udhêt* left (see **Figure 7**).

## CONCLUSION

Dance music (*karawitan* dance) and movement patterns occupy a significant position in Javanese dance. Both have an integral relationship in shaping the construction of Javanese dance, shown through the relationship between dance music and the technique of composing and executing movement patterns. In the *Bêdhâyâ Gândâkusumâ* dance, the technique for composing movement patterns always pays attention to the colotomy instruments (*pêmangku irâmâ*) of the dance music. For the sign to start and or ends motion sentence use the *gong* sound. The motion sentence consists of a motion phrase as *angkatan* (*padhang*) and a motion phrase as *sèlèh* (*ulihan*). The purpose is to achieve harmony in the sense of movement (*sèlèh gerak*) and *sèlèh gêndhing* to create complete unity. In connection with the technique of executing movement patterns, dance music has a crucial role in shaping the rhythm of movement. It indirectly makes the *gêndhing* rhythm affect the movement rhythm. The *gêndhing* rhythm forms the basis of the beat or count of the movement rhythm so that it impacts how fast or slow the tempo of the execution of a series of movements is. So, the *gêndhing* rhythm has a role in realizing the aesthetic stability of the execution of a movement series. Therefore, it requires basic knowledge related to music as part of the presentation of dance.

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