



Sekartaji Mask Ballet in Surakarta

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ABSTRACT

This research entitled “Sendratari Topeng Sekartaji” proposed exploring dance creativity in Surakarta and finding its formats and support elements. This research used data collection with techniques such as observation, interview and documentation as the research method. Data is processed by the technique of format and structure analysis. The technique of triangulation is used as a technique to evaluate data. This research used an art anthropological approach. It is assumed that an artwork is an expression of an artist’s work. Research results showed that Sendratari Topeng Sekartaji is a colossal dance with a romance theme. It was a representation of artwork that has been popularized since the end of the old order and early new order. During that time, sendratari has presented narratively, according to situation, condition and support elements. Art creativity manifested into fragment “pethilan”, single dance and especially “sendratari”. Its arrangement for presentation depends on its performance format. They have “gagahan” in Surakarta style for their dance moves, “alus luruh” and “putri lurah” for antagonist, protagonist, and female dance, irrespectively. The last performance always refers to romantic relationship successfully.

KEYWORDS

*Sendratari
Topeng;
Sekartaji;
Mask balet*

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1. Introduction

The production of the Sekartaji Mask Ballet comes from the *panji* tales in the era of Kediri kingdom, East Java, in the XI-XII centuries. The kinds of *panji* tales themselves vary. In the beginning, there was a princess named Prabu Kameswara from Penjalu Kediri who was proposed by Prabu Kelana Sewandana from Bantarangin (Tayibnapis, Tarsani, and Dwijayanti 2020). To avoid war, *Panji* Asmarabangun, also known as *Panji* Inukertapati from the Kingdom of Jenggala Manik Kediri, left the palace disguised as a commoner. Sekartaji, also named Galuh Candra Kirana, heard the news of the departure of *Panji* Asmarabangun and disguised himself as a figure under the protection of the gods (Kumar 2020). Almost all versions bring together *Panji* Asmarabangun with Galuh Candra Kirana in disguise at the end of the story. *Panji* took every step in finding Galuh Candra Kirana always meets an obstacle from Prabu Kelana Sewandana, who is in disguise as well (Tayibnapis, Tarsani, and Dwijayanti 2020). The peak point of the story tells that either *Panji* or Galuh Candra Kirana can always defeat Prabu Kelana. The Sekartaji Mask Ballet featuring three standard figures, including the figures of Sekartaji, *Panji* Inukertapati and Prabu Kelana Sewandana, is one of the group dance performances in a variety of Javanese dance arts with the theme of romance. When performed as a single dance, each character in the dance can stand alone—for example, the Kelana Mask dance and Sekartaji Dance (Vickers 2020). The Sekartaji Mask Ballet refers to the *Panji* tale, which tells about a king named Prabu Kelana Sewandana who is in love with Dewi Sekartaji, the princess of the Daha kingdom, who is married to *Panji* Inukertapati, the prince of the Jenggala kingdom (Wibowo and Mahardika 2020). There are at least two versions of the story of Prabu Kelana. First, Prabu Kelana was unable to snatch Dewi Sekartaji from the hands of Raden *Panji* Inukertapati. In the struggle, there was a conflict between Kelana and *Panji* Inukertapati, which ended with the killing of King Kelana (Minarto and Rahmanto 2020). Second, Prabu Kelana



from the Kingdom of Bantarangin returned to his kingdom safely after not being able to get Dewi Sekartaji (Sulton, Wulansari, and Utami 2020).

Initially, the Sekartaji (also known as Galuh Candra Kirana) mask ballet was a form of mask drama performance. In its development, the Sekartaji figure performances were relatively diverse depending on the regions supporting the performances. In some areas, the performances of the *Panji Asmarabangun* story even occur without masks. Some dances, either pairs or single dance forms, use masks, but some do not. The use of masks in performing arts is often related to the role holders themselves, for example, due to their old age, but it is also possible because of other factors. A popular mask performance in Central Java can be observed in Klaten in the 1930s (Guillot and Couteau 2020). After the proclamation of Indonesian independence, there emerged a theatrical show called *Topeng Dalang* (Dalang mask) centred in Manjung, playing a role as the main character (Kelana) was Ki Gondo Tukasno. Until around the 1970s, *topeng dalang* shows were still often held (Maryono, 2012: 17-18; in Risang Journal, 2014: 59). Performing arts in Klaten Regency area can be divided into three types, namely, *topeng* (masks) *mbarang* or *mbeber*, *topeng tanggapan*, and *topeng daleman*. *Topeng mbarang* or *kelilingan* (door to door) show some scene parts, which depends on the money the requesters give to them. The word *mbeber* is due to attract the audience's attention by doing (promotion) in strategic places such as at crossroads or three junctions in the road (Sunarno, 1980/1981:5-7). The *mbeber* mask troupe is carried out by dalang from villages. By going door to door, they peddle their art when they work in the rice fields is finished or during the lean season. The number of group members is around ten people, consisting of dancers and musicians. The properties brought are around nine masks, *tekes* and cloth, then other equipment is usually borrowed from the requesters.

Topeng tanggapan is a development of the *topeng mbarang*, playing in response to an invitation. The show takes place for people at celebrations, such as weddings, parties, and birthdays. The length of the show depends on the conditions agreed by the group leader and the requester. Both *topeng mbarang* and *topeng tanggapan* existed in Surakarta are performances by *dalang* from Klaten. *Topeng daleman* is a mask performance that is staged at the homes of the nobles of the Surakarta Palace. The *dalangs* and several palace relatives perform the performances by adapting the PanjiAsmarabangun cycle's story and are a dialogue-type theatre. The mask used is given by means of a rope at the level parallel to the ear, across the back of the head. Sometimes, the mask on the inside parallel to the mouth is given a cloth or skin to be bitten or under the tongue is not bitten, like an unprofessional mask wearer. During dialogues, professional mask wearers do not need to take off their masks, and sometimes they just hold them (Joko Santoso, Interview, December 4, 2010; in Suharji 2018:154). Around the 2000s, mask performances happened to be very rare; even in one year, there were only once or twice centred on the *Jengglong Joyo* Foundation Debean Mojosoongo under the care of Ki Joko Santosa as the successor to *Dalang* Ki Gondo Tukasno (Pramutama et al., 2011: 46). The Sekartaji Mask Ballet in Surakarta had become popular in the early days of the New Order (in the 1972's) when art life was centred at the Central Java Arts Center (Pusat Kesenian Jawa Tengah / PKJT) Sasonomulyo. Traditional art activities developed and were influenced by the palace tradition. Many dance works, including ballet, were created in the Sasonomulyo Surakarta palace environment. The Sekartaji Mask Ballet is one of the dances inspired by writing named *Serat Panji*, which is often performed around Surakarta. The problem now is: what are the forms and elements of the Sekartaji Mask Ballet performance in Surakarta? Thus, the purpose of the study was to explore and identify the form and structure of the Sekartaji Mask Ballet performance in Surakarta.

2. Method

The research methodology is all the steps taken to explore the Sekartaji Mask Ballet. The research employs an art anthropological approach. Data in the form of the quality of the performance-making includes the composition of the choreography, supporting elements and various performance factors. Observation, interviews, and documentation collected data. The data analysis technique involves the analysis of form, structure, and function. The main data sources in qualitative research on the Sekartaji Mask Ballet are verbal expressions and actions, and the rest are additional data such as photo documentation and dance recordings. The data can be divided into data types in the form of an anthology of various movements of the Sekartaji Mask Ballet, supporting



music, photos and simple documentation about the condition of the community supporting the performance. Observation is looking deeply into the object of the research. Observation of the Sekartaji Mask Ballet was carried out in two ways: first, direct observation of the source, and second, indirect observation through recordings made for research purposes. Direct observation researchers observed the performance of the Sekartaji Mask Ballet and participated. At the time of observation, the recording was also carried out. The purpose of the recording is to prevent any missing data after the performance. Indirect observations can be made through recordings during the performance or those that have been recorded beforehand. Interviews were conducted in two ways, namely free and programmed interviews. Free interviews were conducted with several informants and resource persons to obtain general data. Free interviews have been conducted since the researcher entered the field. The interview covered the history of the Sekartaji Mask Ballet performance, the artist's history, the concept of art, and the artist's artistic expression. During the interview, notes-taking and audio-visual recordings were also carried out. Programmed interviews were conducted to dig up data that were really needed in the research. For the programmed interview, the researcher has prepared a list of questions covering the preparation of the stage, the dramatic structure of the Sekartaji Mask Ballet, elements of dance, and supporting performances. Documentation using audio-visual equipment includes the form of performances, performance equipment and the social environment that supports the performance. The research of Sekartaji Mask Ballet is searching for the relationship between dance performances, artists, and the supporting community's cultural life. The research of the Sekartaji Mask Ballet requires valid data. The more valid the data used in a study, the more convincing the research results will be. Data validity is a guarantee for the stability of conclusions and interpretation of meaning as a result of research (Lazer et al. 2021). To obtain valid data in the study, triangulation techniques were applied. According to Nielsen, triangulation is a technique of checking the validity of data that utilizes something other than the data itself for checking purposes or as a comparison against the data (Nielsen et al. 2020). The triangulation technique used in the research is the triangulation of data sources and triangulation of methods. Triangulation of data sources is a technique to explore several different data sources in order to get the same data so that the level of truth is tested. This study uses an interactive process as a technique to analyze the data. The data collected through interviews were compared to the data that was the result of observation. Furthermore, the data will be reviewed using the three components of analysis, namely data reduction, reform of data presentation, and conclusion drawing or verification. The three components are described as follows; (1) Data reduction is the first component in the analysis. The data are in the form of the Sekartaji Mask Ballet performance, the supporting and inhibiting factors and their functions that have been collected, selected, simplified, and abstracted; (2) Data reform, is an assembly of information organization and description incomplete form; (3) Conclusion, which is the third component, is an action taken when sufficient data has been collected.

3. Results and Discussion

3.1. Performance Form

The form in the presentation is the structure. The study of form and structure, in this case, is one of the efforts to obtain a complete picture of the dance performance. As SD Humardani stated, form is a physical manifestation that can be captured by the senses, such as motion, accompaniment, makeup, clothing, and other types of equipment, all of which are dance mediums to express content. The content is the will or *karep*, the purpose of which is expressed in physical form (Sunarto 2020). The form can be observed through performances and observations of the choreography. The content can be captured based on observations of the performance. Form, in an abstract way, can mean arrangement, articulation, a result of the overall unity of the relationship, or rather a way all aspects that can be assembled. The Sekartaji Mask Ballet dance as an art form has several elements, including the plot of the play storyline, characterizations, dance moves, clothing, musical accompaniment, and other supports. Based on the understanding of *form* as an abstract, it means a relationship between elements with one another to become a unified whole and comprehensive as well as a form of performance that can be seen. The form of dance works, including group dances, cannot be separated from the elements that support the performance. Kamtoni explains that the form



referred to in the performance includes interrelated elements such as motion, floor patterns, themes, accompaniment, as well as the place and time of the performance (Kamtoni and Prihatini 2020).

3.2. The Variety of Sekartaji Mask Performances in Surakarta

The story of *Panji Asmarabangun* has various kinds; the work on the *Panji* tale depends on the artist and the work on the play. Many versions and arrangements are shown to the public. Some examples are related to the history of the splitting of Kediri palace into three, namely Penjalu led by Lembu Amijaya whose daughter is Galuh Candrakirana, Daha or Jenggala palace led by Lembu Amiluhur where *Panji Asmarabangun* is also known as *Panji Inukertapati*. The other one is Urawam, led by Lembu Amisena. These three figures are the descendants of the first Kameswara. All the sons of Kameswara use the name *Panji*. *Panji*'s story is widely circulated in the community because of his disguise. For example, in the story of *ande-ande lumut*, *Panji Asmarabangun* disguises himself as *ande-ande lumut*. In *Panji Sumirang*, Galuh Candrakirana is *Panji Sumirang*, whereas *Ketek Ogleng Endang Lara Tompe* is Galuh Candra Kirana's disguise. *Panji*'s story revolves around *Panji*'s odyssey, which Galuh Candrakirana followed as a result of interference from Raja Raksasa (giant king) Kelana Sewandana from Bantar Angin. In the Ketoprak theatre, *Panji*'s story develops with various variations. In dance activities, the Sekartaji mask ballet is influenced by the Ramayana ballet on the Prambanan Stage and the *topeng dalang* which is often performed in Klaten and its surroundings.

The Sekartaji Mask performance at the Indonesian Institute of the Arts (ISI) Surakarta began with the appearance of Dewi Sekartaji, which in the first scene showed the sadness of Dewi Sekartaji whom Raden Panji Asmarabangun abandoned. When Dewi Sekartaji's appearance was about to end, there came Prabu Kelana Sewandana, but Dewi Sekartaji turned around and left him. The second scene was the appearance of Prabu Kelana Sewandana who was *gandrung* or in love with Dewi Sekartaji. During this moment, Prabu Kelana dances in the form of *kiprahan* (dynamic and rapid movement in dance by men) at the back of the stage, facing backwards. Followed by the appearance of Raden *Panji Asmarabangun* with Dewi Sekartaji, the two of them show love to each other; the next scene as the climax came Prabu Kelana Sewandana to snatch Dewi Sekartaji from Raden *Panji*'s hands. Dewi Sekartaji left Raden *Panji Asmarabangun*, and the two figures fought with Keris weapons. The last scene was Prabu Kelana Sewandana being stabbed with a Keris by Raden *Panji Asmarabangun*, so that Raden *Panji Asmarabangun*'s side won the battle, ended with the reunion of Raden *Panji Asmarabangun* with Dewi Sekartaji. The *Panji*-Sekartaji Mask performance at the Mangkunegaran Temple, Surakarta, began with a scene where the figure of Prabu Kelana Sewandana danced *kiprahan* or a gait depicting his passion with Dewi Sekartaji. The second scene was for Raden *Panji Asmarabangun* and Dewi Sekartaji, the two dancing together depicting love, both of them showing love to each other. The next scene is the arrival of Prabu Kelana Sewandana, who revealed the two showing love to each other, and the Prabu Kelana Sewandana is angry until a war breaks out. In the scene where Dewi Sekartaji comes out, and the two characters are at war, there are two kinds of war, namely war of *tangkepan* (war without weapons) and war of *gaman* (using keris). At the end of the war, victory is on the side of Raden *Panji Asmarabangun*. Finally, Raden *Panji Asmarabangun* and Dewi Sekartaji reunited (Kumar 2020).

3.3. The Elements of Sekartaji Mask Ballet

1) Plot Storyline

The essence of the story is a king from the Bantarangin kingdom named Kelana Sewandana, who is in love with Dewi Galuh Candrakirana. Prabu Kelana Sewandana in the story of *Panji Asmarabangun* is in love with Galuh Candra Kirana, a princess from Kediri kingdom. Prabu Kelana Sewandana proposed Galuh Candra Kirana, but Galuh was leaving the kingdom because *Panji Inukertapati* also left Kediri to avoid the bad attitude of Prabu Kelana Sewandana. To just fool Prabu Kelana Sewandana Patih, the Regent ordered to ask Prabu Kelana Sewandana to return to Bantar Angin. Due to a misinterpretation, there was a conflict between Bantar Angin and Kediri, and then Prabu Kelana Sewandana was furious and then destroyed the Kingdom. To deceive Prabu Kelana's wrath, the proposal is accepted if he can provide a wedding complement in the form of art that has never existed in the world. After the return of Prabu Kelana Sewandana to Bantar Angin, he made



art that had never existed before. Art in the form of *reog* was created. Since the *paraga* (personnel) was lacking, Prabu Kelana changed his form to Singobarong. The *patih* and his civil servants turned into Bujang Ganong, Dadak Merak (Sulton, Wulansari, and Utami 2020). In the ballet, the plot of the play is divided into five scenes; (1) the first scene of Prabu Kelana falling in love; (2) the second scene on which Dewi Sekartaji is sad; (3) The third scene of Raden *Panji* Asmarabangun disguises; (4) the fourth scene of Prabu Kelana in disguise; (5) The fifth scene of Raden *Panji* 's meeting with Dewi Sekartaji. The sequence of scenes can be observed in the dramatic structure of the play. Figure 1 is the dramatic structure of the play.

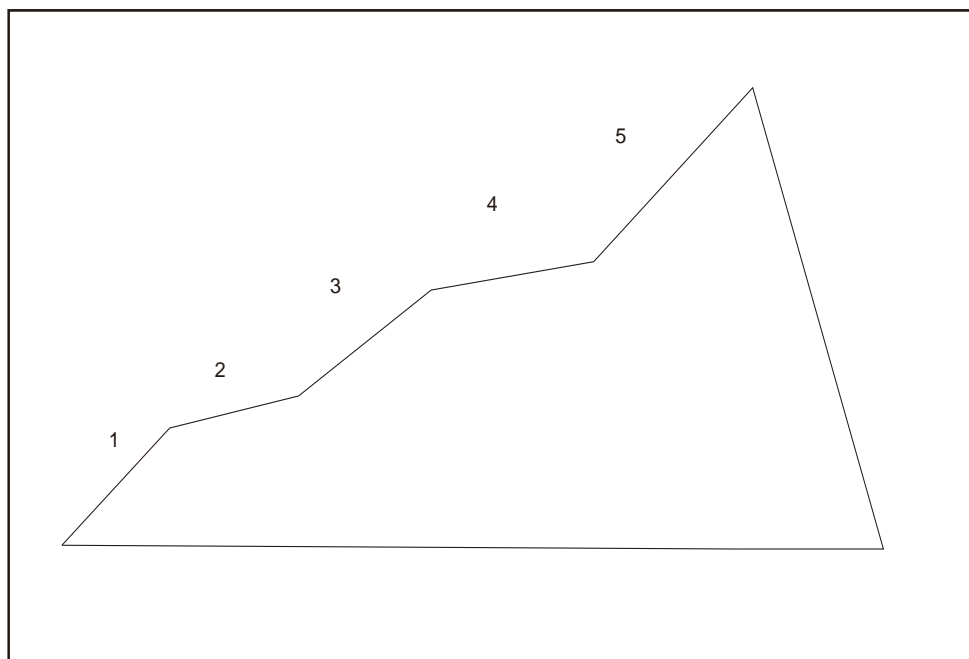


Fig. 1. The Dramatic Structure of Sekartaji Mask Ballet

2) Characterizations

The next element of the ballet is the character or characterizations. In a drama performance, the characters have prominent natures and behaviours. Characterizations are usually divided into two types, namely protagonists and antagonists. In the Sekartaji Mask Ballet, there are more than two figures who have prominent characters. Among these characters are the antagonist played by Prabu Kelana Sewandana, the protagonist by *Panji* Inukertapati or *Panji* Asmarabangun, the Tritagonist represented by Sekartaji with another name Galuh Candra Kirana. In addition to the three figures, other figures are supporters, such as the humorous figures *Sabda Palon Naya Genggong*. Antagonist supporting characters are, for example, Bujang Ganong. In a ballet that is played by about ten performers, it is possible for characters to appear during the show. Antagonist characters are almost always represented with a violent, rude, dashing, arrogant, deceitful, envious, show-off, and angry characters, appearing with the dominance of masks with red colour, clothing that tends to be much red. The red colour is a transformation of the fire element, which is hot and burns what is nearby, so the red colour reflects the values of brave, angry, and evil characters like the nature of fire. *Bapang* pattern dance moves tend to be free and rhythmic with a fast *laya*. In ballet, the antagonist always starts with joy, for example, *gandrung* (falling in love), *kiprahan* and *gambyongan* that end in suffering or failure.

The protagonist is a good character, honest, humble, defender, independent, loyal friend, clever, clever and powerful who carries out the mission of truth and goodness to create a peaceful and prosperous situation. The dominance of white or yellow masks has a flat nature and tends to be monotonous. The colour white is a transformation of the air element. White is a clean colour without stains because white reflects the value of holy and faithful character. Loyalty is a symbol of the highest obedience, so faithful and holy should be given more to God. Yellow is a symbol of joy and



chivalry. The yellow colour is a transformation of the water element. The dance moves are alus patterns that tend to be lazy, and the rhythm is slow. The tritagonist is an intermediary character who brings the antagonist to the protagonist. In the Sekartaji mask ballet, the tritagonist character is represented by Galuh Candra Kirana or Sekartaji. As an intermediate character, she has an important factor because she causes the play's events to occur. In the theme of romance, the struggle for female characters becomes the centre of the storyline of the play. The mask of the tritagonist is usually different from that of the antagonist and the protagonist. The Sekartaji mask for the Surakarta style uses green. Green is a cool colour because coolness has an impact on peace. The green colour also symbolizes fertility, where the transformation from fresh green nature is like a thriving plant (Kieven 2020). In the show, Prabu Kelana Sewandana is the antagonist, and *Panji Asmarabangun* is the protagonist. At the end of the performance of Prabu Kelana Sewandana, where he lost the war against *Panji Asmarabangun*, there is a value conveyed by the creator, that evil will disappear against good. The central figure in work is Dewi Sekartaji as a tritagonist because all of these are manifestations of the anxiety and hope that are imagined in Sekartaji herself (Interview, Wahyu Santosa Prabowo, 19 December 2013).

3) Dance movement

The movements based on the role-playing figures of Prabu Kelana Sewandana, are: *lumaksana* movement pattern, in the shadows, coming out *sisig tanjak glebagan* by playing the mask of *tanjak left tancep, lumaksana jajak, sabetan mbandul, besut, tanjak right, seblak sampur hand left trécétan ulap-ulap left, right hand ngambeng, lilingan tanjak left ulap-ulap tawing, igelan jangga. Lumaksana jajak glebakan miring* five times, *besut, tanjak right, seblak sampur left hand, trécétan ulap-ulap left, right hand ngambeng, lilingan tanjak left, take sampur kebyok-kebyak tanjak right. tanjak right, seblak sampur hand left trécétan ulap-ulap left, right hand ngambeng, lilingan tanjak left ulap-ulap tawing, igelan jangga. Mbackward lumaksana tranjalan, sabetan mbandul, srisik bapang kebyok sampur* towards the center stage, *besut, and tanjak right. Beksan (the dance of) kiprahan tanjak right the pacak jangga ogek lambung, ulap-ulap pacak jangga encot, tanjak right tawing right, pacak jangga ogek lambung. Tanjak left ulap-ulap left, pacak jangga encot, tawing left menthang right, tawing right, ulap-ulap left, tawing left ogek lambung, kipat. Onclang, seblak sampur left, entrakan. Gumbala (mentang left hand right and left) ogek lambung, trap rawis pacak jangga, gumbala ogek lambung, trap rawis pacak jangga. trap bara, pacak jangga, gumbala, pacak jangga, trap bara, gumbala, trap bara, gumbala, trap bara, gumbala, kipat, seblak sampur left.*

Entrakan seblak sampur left, kipat mbackward. Tanjak right, trecet, faced back, mbackward tanjak left tumpang asta right, hand left miwir sampur (tumpang tali- asta penhand), ngetung bala, seblak sampur right. Lumaksana ngracik putar bapangan nubruk, lumaksana miring lamba, nacah ngracik lilingan, mbackward right kebyok sampur, srisig. Junjungan foot right mentang hand right, glebak tanjak left ulap-ulap left pajak jangga. ulap-ulap right pacak jangga, panggel ogek lambung ulap-ulap pacak jangga, circle glebak backward gawang, tanjak pandangan, kebyok sampur, cekatan tubrukan. Lilingan buang sampur, lumaksana jajak, onclang to back angle tanjak left tancep. The second part is *perangan* or the war between Prabu Kelana Sewandana and *Panji Asmarabangun*. The movements based on the character of *Panji Asmarabangun* as a play role of *putra alusan* (smooth figure) are *sisig miwir sampur forward glebag, sririg backward miwir sampur, lepas sampur glebagan right, besut tanjak right, lumaksana bambangan empat kali, beksan gajah-gajahan kolong sampur one and a half, laras mandi sampur, sekaran laras miwir sampur, sidangan kebyok sampur glebagan, genjotan obah lambung right, besut tanjak, lumaksana laras ridong sampur, kenser, bandul, sangga nampa, lumaksana, tanjak left and perang.* The second part of *perangan* or the *perang* between *Panji Asmarabangun* and Prabu Kelana Sewandana. The movements based on the role of the Princess Sekartaji, such as: coming out *sisig right, enjer to right tawing left, tawing right, enjer to left, tawing, kipat srisig circle, menthang left, kenser to right, sindet left, ngalapsari, pecak right, srisig right, panggel laras sukarsih, sekar suwun, tawing, srisig ngayang, srisig forward jongkok, stand up, srisig backward, right backward, srisig right to angle left back, mbackward srisig backward.* The second part with the figure of *Panji Asmarabangun* and the Sekartaji: *sisig keluar, lenggah jengkeng, hand trap indraya, kipat kenser, lumaksana gajah-gajahan, kipat srisig backward, srisig backward, ngayang, srisig left.*

4) Wardrobe



The wardrobe for the show includes the art of wearing clothes for performance purposes. The outfits worn by the role-playing figures are detailed as follows:

- The outfits of of Prabu Kelana Sewandana are: the head part consists of *irah-irahan tekes malang gagahan* with garuda *mungkur* on the backside, *sumping gombyok*, *plim*, *rambut udhal-udhalan*. *Kalung kace*, *srempang*, *klat bahu*, *poles*, *sampur gondologiri merah*, *boro samir*, *sabuk cinde*, *epek timang*, and *keris*. The bottom part consists of *jarit parang barong* besar wiron with the model of *cancutan* or *rapekan*, short pants *cinde*, *binggel* and *uncal badhong*. An additional property is a red-colored mask.
- The outfits of Sekartaji are: on the head are *irah-irahan gelung* with *luruh* motif, *sumping gobyok*, *suweng*, and *uren* hair. She is wearing a necklace of *wulan tumanggal*, *klat bahu* on the upper arm, also a bracelet on the *wrist*. On her body, there should be *kain klitik* model *samparan*, *stagen*, black-colored *mekak*, black *ilat-ilatan*, *epek*, *thothokan*, and *sampur krepyak*. Sekartaji also wears a green-coloured princess mask.
- The outfits of *Panji Asmarabangun* are: on the head there are *irah-irahan tekes* with *mujur* motif, *luruh*, *sumping gombyok*, and *plim*. He also wears two necklaces: *penanggalan* and *ulur*, on the upper arm, he wears *klat bau*, and a bracelet on the lower arm. On the lower part of his body, he wears short pants *bludru* with beads, *jarit lereng* or *rapek* model, *cinde* belt, *epek*, *kamus timang*, and *keris*, *uncal badhong*, *sampur krepyak*. There is also a *binggel* on the ankle. *Panji Asmarabangun* also wears a mask in white or yellow colour.

3.4. Accompaniment Music

Based on several observations of the performance, the musical accompaniment used in the presentation of the Sekartaji Mask ballet is a set of Javanese Gamelan in pelog barrels. The form of the song to accompany the character Sekartaji during a sad scene uses the song *Macapat Maskumambang Laras Pelok Pathet Nem* (Table 1), and the song falls on *Ketawang Dendha Gedhe Laras Pelok Pathet Nem* (Table 2).

Table 1. *Macapat Maskumambang Laras Pelok Pathet Nem*

<i>Cakepan</i> or songtext	<i>meaning</i>	<i>Notation</i>
Kawarnaa andandang prihatin Raja putri daha	One after another suffering in the heart	<i>Ketawang Dendha Gedhe Laras Pelok Pathet Nem</i>
Kusuma yu Sekartaji	King and princess of Daha	6532 ..23 5654 2165
Dhuh kita welas arsa	The beautiful Sekartaji	2312 ..23 5654 2165
	Suffering a sad heart	1216 3532 ..23 5635
		6532 66.. 6612 .165

Table 2. Gerongan Kethawang Dendha Gedhe Laras Pelok Pathet Nem

<i>Cakepan</i> or songtext	<i>meaning</i>
<i>Pandam wadana Purnama</i>	Dimming the nature of the full moon
<i>Duh sang Dyah Candrakirana</i>	Raden Ayu Dyah Candrakirana
<i>Kang lagya nawung sungkawa</i>	Those in heart break
<i>Ande wung sungkawa</i>	In grief

I was sometimes using other gending. The musical accompaniment of the figure of Prabu Kelana Sewandana includes *Gangsaran Laras Pelok Pathet Lima* (Sekartaji figure exits the stage, along with the entry of the stage figure of Prabu Kelana Sewandana), *Ladrang Eling-Eling Laras Pelok Pathet Lima*. The figures of Panji Asmarabangun and Sekartaji *Gangsaran Laras Pelok Pathet Lima* (Figure 2). The figure of Prabu Kelana Sewandana left the stage, along with the entry of the figure of Panji Asmarabangun and the figure of Sekartaji. *Ladrang Sulung Dayung Laras Pelok Pathet Lima* (Table 3), *Kemudha Laras Pelok Pathet Lima*. *Gangsaran Laras Pelok Pathet Lima*, (Prabu Kelana Sewandana and Panji Asmarabangun figures leave the stage, along with the entry of Sekartaji figures) *Sekaran Tengahan Jurudemung Laras Pelok Pathet Lima* (Table 4), (Interview: Wahyu Santosa Prabowo, 19 December 2013).



Gangsaan Laras Pelok Pathet Lima, .5.5 .5.5 .5.5 .5.5
Ladrang Eling-eling Pelog Patet Nem 6532 1235 6532 1235 11.. 1235 3231 3235
Gangsaan Laras Pelok Pathet Lima, .5.5 .5.5 .5.5 .5.5
Ladrang Sulung Dayung Laras Pelok Pathet Lima, ..56 1232 .216 5612 .235 .645 65621 326(5) Ngelik : i 6 5(1) ..32 .165 1216 5312 66.. 6545 65621 326(5)

Fig. 2. Gangsaan Laras Pelok Pathet Lima

Table 3. Gerongan Ladrang Sulung Dayung Laras Pelok Pathet Lima

<i>Cakapan or songtext</i>	<i>meaning</i>	<i>Notation</i>
		<i>Kemudha Laras Pelok Pathet Lima,</i>
		1515 1515 5561 6545
		6356 5323 2121 6545
<i>ande</i>	Such is the suffering	
<i>Babo kang mangkana</i>	The lovely Sekartaji	4245 4245 3212 1645
<i>Dyah Retna Sekartaji</i>	Confused in her heart	1515 1515 3323 2121
<i>Babo oneng ing tyas</i>	Thinking about her lover	
<i>Denyo anggalih sang raka</i>	Confused in heart	6545
<i>Babo oneng ing tyas</i>		
		Gangsaan Laras Pelok Pathet Lima, .5.5 .5.5 .5.5 .5.5

Table 4. Sekaran Tengahan Jurudemung Laras Pelok Pathet Lima

<i>Cakapan or songtext</i>	<i>meaning</i>
<i>Sirna memalaning praja</i>	The loss of a source of royal diseases
<i>Sukur mring hyang agung</i>	Thank you to the God Almighty
<i>Rinasa sajroning kalbu</i>	Felt in the deep of the heart
<i>Tuhu lamun maha welas</i>	Mercy from God the Great
<i>Asih mring sagung tumuwuh</i>	Affection to all of the creatures
<i>Kacaryan sigra manembah</i>	According to the story, worship immediately
<i>Amemalad tyas rahayu</i>	There becomes heart serenity

4. Conclusion

There is a change in the motion of each performance, even if it is relative to the connecting motion, such as the banyu wave, srisik lumaksana. The protagonists with good alus are among them, srisig miwir sampur forward glebag, sririg backwards miwir sampur, releases sampur glebag right, besut tanjak right, lumaksana bambangan four times, beksan elephants under sampur one and a half, laras mandi sampur, sekaran laras miwir sampur, the trial of kebyok sampur glebagan, boosting the right side of the stomach, besut tanjak, lumaksana laras ridong sampur, kenser, pendulum, sangga nampa, lumaksana, tanjak left and the character of *Panji* Asmarabangun with Prabu Kelana Sawandana. The princess dance with the princess descends, among which, comes out *srisig* right,



enjer to the right, *tawing* left, *tawing* right, *enjer* to the left, *tawing*, *kipat srisig* in a circle, *menthang* left, *kenser* to the right, *sindet* left, *ngalapsari*, *pecak* right, *srisig* right, *panggal* laras sukarsih, *sekar* suwun, *tawing*, *srisig ngayang*, *srisig forward squat*, stand up, *srisig backwards*, turn right, *srisig* right to the back left corner, *srisig backwards*. The second part is with *Panji* and *Sekartaji* *srisig* coming out, *jenggah jenggeng*, *Indraya* trap hands, *kipat kenser*, *lumaksana* elephants, *srisig kpat* back, *srisig back*, *ngayang*, left *srisig*. The last part of *srisig* came out into the middle goal of *lenggah jengkeng*, hands of trap *Indraya*, twin *ukel*, *worship*, standing *lembahan* half, *hoyog sindet*, *srisig*, *kenser tawing* left, rotate *seblak srisig*. The show always leads to the success of the romance relationship.

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