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Ragel Alfian's Niskala Seblang Choreography in Banyuwangi

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Abstract: This study aims to describe the form of choreography by Ragel Alfian from Banyuwangi. Niskala Seblang is a form of group choreography that raises the theme of rituals based on the Osing Banyuwangi ethnicity. The research was conducted using qualitative research methods and data collection techniques include: literature study, observation, interviews and documentation. Data validity was tested using triangulation (source triangulation, method triangulation, and time triangulation). Data analysis is done through data reduction, data presentation and conclusion drawing. In discussing the problems in this study using the approach of the concept of choreography by Sal Murgiyanto and the concept of dance form revealed by Soedarsono. The results of the research show: (1) Niskala Seblang as a form of group dance choreography that elevates the life of the Seblang ritual tradition in Olehsari Village, Glagah District, Banyuwangi Regency. Niskala Seblang is choreographed beautifully through a combination of supporting elements of the dance form including: movement patterns and techniques, dance music, make-up design, and dance property, all of which produce a distinctive dance style and character, and express the cultural values of the Banyuwangi region with the characteristics of the Osing tribe.

Keywords: *Choreography, Niskala Seblang, Ragel Alfian.*

1. PENDAHULUAN

Niskala Seblang is a group choreography by Ragel Alfian from Banyuwangi. Niskala Seblang's choreography theme is the ethnic-based ritual of Osing Banyuwangi, namely the Seblang ritual. Niskala Seblang was created and published (performed) for the first time on April 9, 2018 at Gelanggang Seni dan Budaya (GESIBU), Banyuwangi City. The first performance was in the context of the selection of dance works at the Banyuwangi Regency Regional Level organized by the Culture and Tourism Office of Banyuwangi Regency. The Niskala Seblang dance work won awards including best presenter, best dance stylist, best music stylist, and best fashion stylist so that it got the opportunity for provincial level selection.

Niskala Seblang dance work was performed again at the provincial level selection held in Surabaya on April 29, 2018 to represent Banyuwangi Regency. The selection took place at the "Cak Durasim" Performance Hall, in the framework of the East Java Dance Festival organized by the East Java Provincial Culture and Tourism Office. On that occasion, Niskala Seblang Dance won the award as the best presenter, best dance stylist and best makeup artist. In the same year, Niskala Seblang dance was carried by the East Java Culture and Tourism Office as a representative of East Java at the Nusantara



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Dance Parade event. The event was held at Anjungan Jawa Timur (TMII), Jakarta. Niskala Seblang Dance won the award as the best dance stylist, best music stylist, best makeup and costume stylist, and best presenter.

Since it was first published in 2018 in Banyuwangi, the provincial level in Surabaya and the National level in Jakarta until it won the best award, then it can exist in the community. Niskala Seblang dance has become a popular dance, especially in Banyuwangi Regency until now. Niskala Seblang dance is often performed in various social events, starting from dance competition events at the Banyuwangi regional level, to welcome government guests (official), for inauguration events of an institution, and other social events.

Niskala Seblang dance is a group dance with nine dancers consisting of six female dancers and three male dancers. Niskala Seblang dance is a ritual-themed dance work with visual design of makeup and clothing as worn by Seblang dancers. The fashion design of Niskala Seblang dance has been developed by the choreographer as an artistic need with the use of kebaya for female dancers. The kemben worn by the female dancers is green which symbolizes the blessings of nature with additional gold motifs on the top and bottom of the kemben. The jarik worn by both male and female dancers is lasem jarik.

Alfan as the choreographer revealed that the source of inspiration for the creation of the Niskala Seblang dance work departs from the phenomenon of the Seblang ritual which has become a traditional custom of the Osing Banyuwangi people. The Seblang Banyuwangi ritual has become an important part of people's lives. Seblang is a sacred traditional ritual of cleaning the village in the form of a dance performance performed by a female dancer in a state of unconsciousness or spirit possession, accompanied by gamelan and chanting gendhing which is believed to be a mantra to interact with the spirits of her ancestors. The Seblang ritual tradition in Banyuwangi is held once a year in two villages in Glagah Subdistrict, namely Olehsari Village and Bakungan Village.

The Seblang ritual in Olehsari village is held every Syawal month, precisely the second week after Eid al-Fitr and is held for seven consecutive days. It starts on Monday or Friday, and is performed by a girl who has not experienced menstruation (virgin sunthi). Meanwhile, the Seblang ritual in Bakungan Village is only performed one day in the month of Dhul Hijah (the month of Hajj) on the second week, precisely on Sunday night of Monday, performed by an old female dancer who is menopausal (does not get menstruation). However, visually and structurally, the Seblang ritual performances in both villages, Olehsari and Bakungan, especially in the core ritual part of the dance performance, are almost the same. There is one moment that depicts a dancer selling flowers. In this part of the dance performance, both Seblang in Olehsari village and Bakungan village use gendings from the names of flowers, including Gending Kembang Menur, Gending Kembang Gadhung, Gending Kembang Pepe, and Gending Kembang Dirma.

The choice of Seblang ritual as the source of idea for the creation of Niskala Seblang Dance is intended to promote local cultural values owned by Banyuwangi Regency. This is a form of caring attitude and a form of pride in the cultural traditions of Banyuwangi as their home region. Through creative behavior in developing local culture about

ritual traditions and Seblang performance art as a culture that has life values. (Alfan, Interview on September 5, 2023)

Based on the information expressed by Alfan as the choreographer of Niskala Seblang dance, it can be assumed that, choreographically, the form of Niskala Seblang dance is an expression of the cultural values of the Banyuwangi Regency community, especially related to the tradition of village cleaning rituals with the medium of Seblang dance performance rituals. Through the creation of the Niskala Seblang dance work, it becomes a form of cultural preservation through a dance choreography presentation that is easily accessible to the public to find out the Seblang ritual tradition in Olehsari Banyuwangi village.

The assumption is an attraction for researchers to then conduct further studies of the Niskala Seblang dance form in a choreographic perspective. How is the concept of Niskala Seblang dance choreography? Therefore, the writing of this article raises the title, "Niskala Seblang Choreography by Ragel Alfan in Banyuwangi".

The purpose of this research is to find out the concept of Niskala Seblang dance choreography in Banyuwangi. In addition, the results of this study are expected to be useful theoretically to strengthen the concept of dance choreography science. Practically, it can be useful as valuable documentation, which can add to the catalog of cultural documents regarding the diversity and richness of dance art products originating from Banyuwangi.

The discussion of the research problem used theoretical references about choreography and dance form. Sal Murgiyanto provides an explanation in his book entitled *Choreography: Basic Knowledge of Dance Composition* (1983: 4) that, the term choreography can be interpreted as knowledge of dance composition or the results of dance composition, while the composing artist is known as a choreographer. Murgianto also revealed that dance as a whole form of arrangement, consists of various elements, and the relationship between these elements must be solid so that it cannot reduce or add new elements without destroying the unity that has been achieved. Form is the external form that is the result of the arrangement and implementation of observable motor elements. In other words, the external form is concerned with how we process the basic material and determine the relationship between the elements used (Murgiyanto, 1983: 30-31). The principles of art form (dance) or the elements in question are nine kinds including: (1) unity of the whole, (2) diversity or variation, (3) repetition or repetition, (4) contrast, (5) transition / link, (6) sequence, (7) climax, (8) balance, (9) harmony (Murgiyanto, 1983: 12).

According to Soedarsono, dance form is understood as a way of presenting or performing a dance as a whole including the main elements or elements that support dance form. The elements of form or basic elements of dance include: movement as raw material, floor design, top design, musical design, dramatic design, dynamics, group choreography, theme, makeup and clothing, dance properties, lighting and program arrangement (Soedarsono, 1978: 21-36).

The concepts of choreography expressed above will be referred to in order to discuss the choreographic concept of Ragel Alfan's Niskala Seblang. The discussion is more focused on the choreographic concept of the Niskala Seblang dance form, which focuses on analyzing the results of the dance composition or choreographic form of Niskala Seblang. The discussion of the choreographic form of Niskala

Seblang refers to the performance form during the "Nusantara Dance Parade" at the Sasono Langen Budoyo Building, Taman Mini Indonesia Indah (TMII) Jakarta, on August 19, 2018. The review of the performance form is also oriented to the video recording of the performance: <https://www.youtube.com/watch?v=9AXuzgj8B-s>

The researcher reviewed relevant articles to strengthen the position of this research. Ammy (2014) revealed that Seblang ritual is a representation of the life of Osing Banyuwangi village community. The Seblang ritual has a process or stages to carry out the ritual ceremony, making a pilgrimage to the village ancestor's grave which is usually followed by *kejiman* / possession of ancestral spirits in one of the villagers and determining the ritual implementation. Ammy also revealed that Seblang dance textually is not only a representation of ritual, but there is also a form that can be examined or analyzed through choreographic studies. To reveal the results of her research, she used the theory of motion form analysis by Sumandiyo Hadi which includes a unified whole, variation, repetition, transition and climax (Anny, in *Joged Journal*, (2016).

Based on the relevance of the article above as a reinforcement of this research, as it should be that this research is conducted and written in order to know the scope of the discussion and there is no misinterpretation for the reader. Therefore, the author needs to conduct a study and relevance first to find out the layout or focus of the research discussion. There are similar discussions and objects, but this writing focuses on the transformation of Seblang dance as a form of group choreography in the dance work *Niskala Seblang* by Ragel Alfani.

Hasan Bisri, in his article entitled "The Development of Ritual Dance towards Pseudoritual Dance in Surakarta". The article published in *Harmonia Journal and Art Thought*, Vol. 8 No. 1, 2007, in its discussion, it is stated that various forms of ritual dance in Surakarta are motivated by the royal era (palace) which is the source. The use of this era, dance as part of a ritual procession or religious ceremony, in this case there are types and roles of dance including *Bedhaya Dance* and *Srimpi Dance* for female dancers. While the genre of male dance is *dashing dance* such as, *Wireng* and *alus dance*, ritual dance at this time was created as an accompaniment and became part of the ceremony itself. Dance used for ritual purposes is sacred and identical to mystical symbols.

The development of ritual dance (pseudoritual) based on palace ritual dance was created in connection with important events that occurred in society. Dance art is often related to ritual events through extensive relationships and meanings, as symbolic communication with supernatural reality, even though this dance genre is considered a form of effort to get safety and blessings. Therefore, ritual dance will still be maintained and developed in the community based on its function and meaning. (Hasan, in *Harmonia Journal and Art Thought*, Vol. 8 No. 1 2007). This article has relevance related to the preservation and development of ritual dance in the community using (pseudoritual).

The relevance of the article lies in the topic of discussion related to the transformation of choreographic forms that use pseudo rituals. In this writing, the author reveals the transformation of the

choreographic form of the Niskala Seblang dance which also uses pseudo ritual techniques.

2. RESEARCH METHODS

The method used to examine the choreography of Niskala Seblang dance is a qualitative method, which means that research is carried out based on a descriptive scientific setting and research tools based on data obtained by relying on human labor. The data obtained is described by describing or describing in the form of words (verbs) that have been sorted in accordance with the existing problems to obtain conclusions. (Sugiyono, 2016: 9).

The data collection techniques were observation, interview, literature study and documentation study. Observations were made through direct observation when the Niskala Seblang performance was performed, and observations were made in the form of video recordings repeatedly to identify, describe and analyze. The data collection of this research was also carried out by interviewing and meeting face to face with the relevant resource persons, Ragel Alfian as the Choreographer, Puput Yuliana Saputri (dancer), Maharani Dhinda (dancer), and Dwi Agus Cahyono as the composer. Interviews were conducted to complement the data along with the results of observation and literature study, as well as to test the validity of the data.

This research data source uses three types, namely, place, person, and paper. Place is related to the place/location where the research was conducted, namely at the East Java Culture and Tourism office. In addition, interviews were conducted at the residence of Ragel Alfian and Dwi Agus Cahyono. Person is the main source of data that is considered to have information related to the material object (Niskala Seblang). The main sources of person data included in this research include Ragel Alfian as the choreographer, Dwi Agus Cahyono as the music director, and several actors/dancers involved in the creation of the Niskala Seblang dance. Paper data sources are data in the form of books and journal articles related to Niskala Seblang dance, as well as theoretical concepts used as research references, to several supporting documents which also include video recordings uploaded on YouTube.

The data validity test uses source triangulation, time triangulation and method triangulation techniques. Source triangulation aims to test the authenticity by matching data through various sources from the interview results, namely based on data obtained from the relevant sources, namely Ragel Alfian and Dwi Agus Cahyono, as well as other sources related to the topic of discussion. Time triangulation is used to test the consistency of data results related to changes in processes or human behavior that can change at any time. The results of observation data and literature studies which include literature reviews related to the topic of discussion. Triangulation of methods is a way to test the credibility of data through different techniques which include observation, interview and literature review methods. In the process of data collection, periodic observation is needed to obtain valid data on the object of research (Niskala Seblang).

Data analysis technique is a process for systematically searching and compiling data obtained from interviews, field notes, and

documentation by grouping data based on categories, arranging in patterns, and selecting or sorting out important data to study, and making conclusions so that they can be understood (Sugiyono, 2016: 244). The data analysis in this research was carried out through stages, data reduction, data classification, data presentation (descriptive), and conclusion drawing. Data reduction is a process of sorting, breaking and simplifying, abstracting and transforming rough data from field notes, Miles and Huberman, (1992: 16). The steps taken are to sharpen the analysis, grouped into each problem outlined in a brief description, direct, sort out the unnecessary and organize the data so that conclusions can be drawn and verified. After going through data reduction, the next step is the presentation of data from the results of collecting information arranged systematically to know the possibility of drawing conclusions or taking action. Miles and Huberman, (1992: 17). Drawing conclusions is a stage to conclude the data that has been obtained as a whole. Drawing conclusions or verification is an attempt to find or understand meaning and meaning, regularity, explanation, patterns, and proportions.

3. RESULT AND DISCUSSION

Based on the results of research findings in the form of observations, interviews, and documentation, which are then subjected to data analysis, in order to be more detailed and unraveled, this discussion is presented in accordance with the problems on the object under study. The description of the research results is as follows:

3.1 Background of Niskala Seblang Dance Creation

As stated above, the dance work Niskala Seblang is the creative work of Ragel Alfian who is an artist born in Banyuwangi, October 5, 1995. Ragel Alfian is a choreographer who has an arts education background, namely a graduate of the UNESA Sendratasik Education Study Program in 2018. Since junior high school, Ragel has been actively involved in the world of choreography, starting with participating in extra-curricular activities at school, until his interest in the world of choreography requires him to pursue education to the Bachelor's level at Surabaya State University (UNESA) and has graduated in 2018. As a graduation requirement in studying at the UNESA Sendratask Education Study Program, Ragel created a choreographic work entitled Seblang Lulian.

Through the Seblang Lulian dance work, Ragel Alfian's name began to be recognized by the public, which then continued to be developed and refined into Niskala Seblang at the "East Java Dance Works Festival" event and represented his province at the "Nusantara Dance Parade" in 2018, and was awarded the 3rd best national stylist. Since then, Ragel has been actively pursuing choreography. Most of his works are based on the traditions of his birthplace, Banyuwangi. Currently, his existence and consistency in creating works are realized with his colleagues (Goong Prada Management), which is a dance studio founded by Ragel Alfian that has received recognition from its supporting community, and is quite famous in East Java.

The background of the creation of Niskala Seblang begins with an invitation from the East Java Provincial Tourism and Culture Office to the Regional Tourism Offices in East Java. The invitation was intended to participate in the East Java Dance Works Festival program which was held on 28-29 April 2018. The performance was held at the

East Java Cultural Park Performance Building (Cak Durasim). The organization of the festival aims to stimulate East Java artists to create new dance creations that will add to the treasury or increase the diversity of dance products in East Java.

The Culture and Tourism Office of Banyuwangi Regency invited and appointed Sanggar Kuwung Wetan, managed by Dwi Agus Cahyo, who is also the composer of the Niskala Seblang dance work. With this invitation, Dwi invited Ragel to take part in the process of creating a dance work with a ritual theme. Moving on from the experience of the two artists, both of whom have processed and collaborated in the creation of the Seblang Lulian dance work which was performed in Ragel's final project exam, both agreed to bring back the dance work in a different style. They both agreed that the concept and theme of the Seblang ritual was determined. On that occasion, the two artists began the process and until now their work is known as Niskala Seblang.

The creative process of creating the dance work Niskala Seblang begins with observation and evaluation related to the dance works they have previously worked on in the final project. After that, then at the exploration stage, improvisation and determining the flow that will be used in the dance work that will be worked on. Developing movements that have been arranged into a choreography in previous dance works, to the exploration of modern movements used. The character portrayal is also carefully chosen and suitable for portraying a Seblang dancer who is kerawuhan.

3.2 FORM OF SEBLANG NISCAL CHOREOGRAPHY

3.2.1 Title, Theme and Synopsis of Niskala Seblang

Based on the form of the choreography, Niskala Seblang is a group dance form consisting of nine dancers. The title Niskala Seblang comes from two words in Javanese, namely the word *niskala* which means sturdy, and the word *Seblang* which means *sebele ilang*, which is also the name for the Seblang traditional ritual in Olehsari Village, Banyuwangi. Niskala Seblang has a ritual theme based on the clean ritual tradition of the Olehsari village. Village cleansing ritual with sub-themes of expressing gratitude, requesting welfare, safety, and rejecting evil. Synopsis of the Niskala Seblang dance work, "Kejiman, I am a Seblang dancer as a means of a farming rite for the Osing tribe, when a tray of various flowers is served by the mothers and the mantra of hope to preserve the universe is read. Wafting with the fragrance of flowers and incense smoke, my eyes closed, my ears were swept away by the wind and limp. I am cruel, I am chosen by you, I am played by you, a sign of the Universe greeting us. You make sounds in my body, joke in the movements of my feet and hands, follow the rhythms and songs of nature so that all citizens are happy together."

3.2.2 ELEMENTS OF DANCE MOVEMENT

Niskala Seblang is a combination of various forming elements including: movement as raw material, floor design, top design, music design, dramatic design, dynamics, group choreography, themes, make-up and costumes, dance props, lighting and event planning (Soedarsono, 1978 : 40 - 41). The Niskala Seblang dance work with a duration of 7 minutes, the choreographer created a composition which is a visualization of the Seblang traditional ritual ceremony. In the arrangement process, the choreographer finds the choreographer's own style, namely movements with a firm style, with lots of sweet

curves, and small movements, solid with an East Javanese footing, especially Banyuwangi.

The Niskala Seblang dance form is supported by six female dancers and three male dancers who are included in the group dance form totaling nine dancers. The movement motif in the Niskala Seblang dance work is a typical Banyuwangi movement motif. There are several types of movements adopted from the movements of Seblang dancers, such as sapon, ndhaplang, wild boar strike, and egol movements. These movements appear in scenes that symbolize an event or scene in the ritual process. There are pure movement motifs or connecting movements

The structure of the presentation of Niskala Selang contains four types of scenarios, namely, at the beginning/intro, the Seblang character is depicted who brings welfare and prosperity to the people of Olehsari village. Scene one depicts the ritual preparations carried out by the charmer/shaman to select the dancer who will be crowned the next Seblang dancer. The third scene depicts the public's anxiety in selecting the next candidate for the Seblang dancer.

3.2.2.1 INTRODUCTION

The Niskala Seblang choreography begins by showing the character Seblang who is symbolized as the bringer of prosperity, peace and good luck in the village of Olehsari. In this opening part, a scene is shown of the charmer/shaman carrying the selected Seblang dancer, followed by several village people to start the ritual. The Seblang character shown at the beginning aims to show the audience that this choreography depicts the Seblang ritual process played by a girl as a vehicle for communication.

Involving all the dancers shown at the beginning is a picture of the ritual process (salvation) and procession that the village residents take part in. The female dancers carry the modified tempeh/props, while the male dancers accompany the shaman to take the Seblang dancers to the place where the ritual takes place complete with the Seblang crown/Seblang omprog on the dancer's head. The movements displayed are improvisations that have been arranged to strengthen the scene, with movement motifs that seem clever and firm which are carried out simultaneously. This section also uses several props such as offerings, omprog Seblang, and tempeh which are used by princess dancers.

3.2.2.2 SCENE 1

This scene depicts the preparation of the shaman or charmer to select the prospective dancer who will be crowned as the next Seblang dancer. The movements displayed are pure movements that seem agile and aggressive, there is also body contact between the prospective Seblang dancer and the shaman. The atmosphere in this scene is made more dramatic and creates a tense impression.

3.2.2.3 SCENE 2

In this scene, it depicts the kejiiman or dancer who has been chosen being riotous/possessed by ancestral spirits as a sign for the Seblang ritual to be carried out. The movements displayed in this section are meaningful movements adopted from the movements of Seblang dancers, such as various sapon movements, egol movements, wild boar strikes, or various dhaplang movements. There are also pure movements as a link in each scene that is shown, carried out together with the shapes and patterns of the floor and levels of dancers that have been arranged by the choreographer. Various forms and motifs of basic Banyuwangian movements have been

developed/modified by choreographers so that they can create a choreographed style in this dance work.

3.2.2.4 SCENE 3/ ENDING

The next scene depicts the selection of the Seblang dancer as the next dancer, and the ceremony begins. In this scene, accompanied by the sound of the wild boar striking, it is followed by a thundikan session. The movements displayed are meaningful movements that show the thundikan scene/when dancing with the leader. The pieces that are sung are believed to act as chants to summon and accompany the Seblang dancers. The sampur props and Seblang crowns/omprog Seblang are used which are worn by female dancers and carried by male dancers. Meanwhile, the other four female dancers took tempeh properties which were modified and combined into the form of omprog gandrung.

The use of Seblang omprog, which has been modified and combined into omprog gandrung, aims to be a form of visualization of the diversity of arts/icons of Banyuwangi Regency which are synonymous with gandrung. This was stated by source Ragel Alfian. Apart from the compulsive omprog, a gongseng was also found on the feet of a Seblang dancer. This is used to show the identity of the Niskala Seblang dance work originating from East Java which is identical to the Remo dance.

Some of these findings were revealed by source Ragel Alfian that the use of dance equipment, which was actually not related to the Seblang ritual, was a request from one of the East Java Arts Council as an icon of East Java Province. Related to this, there is a dancing figure who poses and performs several symbolic movements (ragam sapon) at the end which symbolizes Seblang having achieved prosperity.

3.3 MUSIC ELEMENT

Dance music can be divided based on type and function. Based on the type, dance music is divided into two, namely internal and external. Internal dance music is produced from the dancer's own movements, for example the stomping of the feet, or the sound of the dancer's screams, or clapping of the hands. Meanwhile, external music is the sounds produced by musical instruments played by musicians. Based on its function, dance music acts as an illustration of movement, as an accompaniment to movement, and music as a movement partner. The dance music in the Seblang Niskala Dance is created using traditional Banyuwangi musical instruments which are also combined with typical pieces found in Seblang rituals or what are commonly referred to as mantras.

The musical instruments used to support the Niskala Seblang choreographic form include: kendhang, saron, peking, tambourine, gong, kempul, violin, triangle and flute. However, Seblang dance music is not only an accompaniment, but also a binder for the dance. This means that Seblang dancers will start moving their bodies/start dancing when the typical pieces of the Osing tribe are sung. The Seblang Niskala Dance uses typical pieces like the Seblang ritual, but is also modified so that it can be enjoyed as dance music.

In each choreographic scene, there are various pieces to guide the Seblang dancers, these pieces include, the piece Seblang Lukinto, the piece Liliran Kantun, Celeng Strike, Cengkir Gadhing, Padha Nonton Pupuse, Padha Nonton Pudhak Sempal, Kembang Menur, Kembang Gadhung, Kembang Pepe, and Kembang Dirma.

3.4 MAKEUP AND CLOTHING ELEMENTS

According to Nuraini (2011:45) make-up is one of the supporting tools in performances adapted to needs which aims to support the atmosphere of the role. Make-up and clothing are supporting elements of the choreographic form which can provide an explanation to the audience regarding the theme and character of the choreographic form. Make-up and clothing are the elements most easily recognized by the audience and can show the identity of a form of dance choreography. Likewise, the makeup of the Niskala Seblang Dance clothing also shows a distinctive and impressive design. The dancers' make-up uses the "corrective make-up" technique, namely make-up which aims to beautify the face with correction techniques by applying colored eye shadow, blush, lip rouge, and thickening the lines on the face, for example For the eyebrow line there is an emphasis/thicker to beautify the dancer's face, equipped with accessories consisting of a series of yellow pecari flowers and yellow roses stuck in the front bun. This make-up arrangement can support the aesthetics of the Niskala Seblang choreography and as stated by Jazuli, the function of make-up is, among other things, to strengthen expression and to increase the attractiveness of the appearance (Jazuli, 2008: 23).

On the other hand, in terms of clothing arrangement, according to Jazuli, dance clothing can be said to be successful in supporting the presentation of the dance if the clothing is able to provide the same value as other supporting elements of the dance (Jazuli, 2008: 21). Likewise, the clothing elements used in Niskala Seblang are also able to support the attractiveness of the Niskala Seblang choreographic performance. The Niskala Seblang fashion design is a form of modification of the Seblang dancer's clothing. Details of the clothing used include: the body/body clothing uses a green tank top with gold tassel accents and a gold yellow belt combined with red, while the lower part uses a typical Banyuwangi batik motif cloth which wraps around the hips down to the ankles.

Niskala Seblang uses green, yellow/gold clothing designs with the intention that these colors are symbols of nature, plants such as crops, with the aim of this dance as a form of gratitude. Transitions are seen when the singget movement pattern is used as a link between the previous movement and the next movement, that is, to create the impression of a coherent and systematic movement pattern, a dramatic impression is created to balance the dance. Apart from that, it is also supported by balance which can be seen in the arrangement of floor patterns which tend to be symmetrical, as well as several movement patterns which alternate left and right. The colors used in clothing look harmonious to form a unified shape that is built and combined to produce a harmonious and beautiful appearance.

3.5 PROPERTY

Props can be said to be tools for expression in dance. Property is a form of equipment that supports dance movements as a form of expression because of its identity as a functional tool or equipment (Hidayat, 2005: 58 - 59). Dance properties as one of the elements found in dance have the function of creating nuances in a dance performance. Apart from functioning as a support, it also has a function to differentiate a dance from other dances. The Niskala Seblang property uses tempeh, and the Seblang omprog is used.

Tempeh was chosen as the main property of Niskala Seblang as is the case when the Seblang Ider Bumi ritual takes place. Alfian stated that Seblang is a ritual dance which has meaning and is symbolic as a form of gratitude and rejection of evil. Apart from tempeh, there is omprog Seblang which has an attraction and is an icon of Niskala Seblang's work.

4. CONCLUSION

The Niskala Seblang dance work is a dance work that highlights the clean village traditions or traditional rituals of Seblang Olehsari which are still preserved by the people of Olehsari village. Choreographically, Niskala Seblang is beautifully arranged to produce a distinctive dance style. The combination of supporting elements of the form produces a dance style that is unique and has the character to reveal the cultural values of the Banyuwangi region. This can be observed through various supporting elements of the choreographic form which include dance movements, dance music, make-up and clothing, as well as the props used. The Niskala Seblang dance work is one of the results of creating works of art in new or transformed forms. Niskala Seblang looks dynamic with an arrangement of shapes that takes into account the principles of beautiful art forms.

This Seblang noetic dance work is interesting to study, but there are several things that must be taken into account, one of which is that the choice of costume color or suitability in choosing movements must prioritize traditional elements, because from the author's observations this work has touched elements and worked on modern dance.

Suggestions, when creating dance works, choreographers should pay more attention to small elements or details in their work, such as choosing clothing, choosing movements and adapting the purpose of the work to the needs of the performance. In this Niskala Seblang dance work, the choreographer has included all dance elements, starting from movement, space and time. However, if this is further developed, the Niskala Seblang dance work will become a more interesting dance work.

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