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STRUCTURE OF PERFORMANCE PRESENTATION AND FUNCTION OF ACCOMPANYING MUSIC FOR BARONG PANCATSARI PERFORMANCE IN JARANAN AGUNG WILIS ART IN CLURING DISTRICT, BANYUWANGI REGENCY

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Abstract: Barong Pancatsari is one of the performances in the Jaranan Agung Wilis art which is packaged into a performance with a ritual expression atmosphere so that the performance presentation is more structured and systematic. The purpose of this study is to examine the background of the Jaranan Agung Wilis art, so that it can include the background of Barong Pancatsari as well as the structure and function of Barong Pancatsari music in the Jaranan Agung Wilis art. The method used is qualitative research through direct performance observation, interviews, and documentation as samples to strengthen the research data. The results of the study describe that the Jaranan Agung Wilis art was founded in 1970 by a group of Cluring people. Barong Pancatsari has existed since the Jaranan Agung Wilis was founded, which was previously danced freely without being bound by a certain flow and structural benchmarks. After going through the development of the times, it was packaged into a structured performance presentation. This also accompanies the structure of the performance presentation to be packaged into a standard sequence that includes an Opening, Core, and Closing. Furthermore, the function of performance music is not only entertainment, but also as a medium of communication, atmosphere builder, expression enhancer, and support for the performance. Based on the research results, it is concluded that Barong Pancatsari in the Jaranan Agung Wilis art form has evolved over time from a free-form performance to a structured one.

Keywords: *Barong Pancatsari, Jaranan Agung Wilis, Performance Structure, and Musical Function*

1. INTRODUCTION

Jaranan Buto is a traditional performing art form that has grown and developed within the community of Banyuwangi Regency. Jaranan Buto is not merely an artistic performance but also a part of a cultural identity passed down from generation to generation by ancestors, embodying symbolic, spiritual, and social values. This performing art form also embodies symbols and values related to the community's daily lives, such as mutual cooperation, courage, and gratitude. Jaranan Buto's uniqueness lies in its combination of dance and music. Over time, Jaranan Buto has evolved to include Barong performances, accompanied by Barong processional music. The inclusion of Barong performances in Jaranan Buto serves as a means of cultural preservation and a prayer for safety, ensuring the smooth and unhindered performance. Among the Jaranan Buto arts that have developed in Banyuwangi Regency, Jaranan Agung Wilis is one group that features Barong performances. The Jaranan Agung Wilis art is one of the jaranan arts from dozens of arts spread across the Banyuwangi district. In this study, it has its own uniqueness because this art is a pioneer for some Jaranan Buto arts by adding and developing Barong performance presentations in its performance presentations. From the structure of the Jaranan Buto art performance in general which includes: Opening the show, which begins with Giro or



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Instrumental music used as a sign of the start of the show and serves to attract the audience to see the show. In the Core section, the Jaranan Buto performance is presented as the main presentation in a Jaranan art. In the Closing section, the Barongan, macanan and Barong gebyar performances are displayed. From the structure of the Jaranan Buto performance above, it is a standard structure and is often used in performances by other Jaranan arts, as well as in the Jaranan Agung Willis art. However, there are performance presentations that do not exist in other Jaranan Buto arts, namely the Barong Pancatsari Performance.

Barong Pancatsari is a performance that combines elements of movement, music, and barong ritual expressions known as (Meras) by the people of Banyuwangi Regency. Barong Pancatsari in the Jaranan Agung Willis Art is packaged into a performance that can be enjoyed by the audience at the end of the event. This performance also becomes an icon of the Jaranan Agung Willis Art to increase its existence without leaving behind local culture so that it is not eroded by the progress of the times. In 1970, when the Jaranan Agung Willis Art was founded by several Cluring Communities, the head of the Barong Pancatsari was believed to be a container for the residency of spiritual power that functions as a guardian of safety, repels disasters and protects the group and area where the barong is performed. After the administration era until now continued by Yatimi Awal in Cluring Village, choosing to develop the barong dance which was previously danced/free dance into a structured performance presentation. These differences add unique flavor to the Jaranan Buto performance in Banyuwangi and demonstrate how traditional performing arts can evolve and adapt to local contexts without losing their cultural roots.

The rapid development demonstrated by the Jaranan Agung Willis art form has successfully maintained and even increased its presence amidst the challenges of the emergence of new Jaranan Buto art forms in the Banyuwangi region. The numerous requests from various parties indicate that the Jaranan Agung Willis art form has successfully captured the enthusiasm of the local community. Within a single month, the Jaranan Agung Willis art form can secure at least five performance locations. This requires that inviters contact the performing arts well in advance, often one to three months in advance, to secure performance dates to avoid clashing with other invitees. This demonstrates the high appreciation of the performing arts by invitees. It also reflects the importance of traditional arts in traditional events and celebrations, whether birthdays, weddings, circumcisions, or other occasions. Maintaining an art form in the current era is not an easy task. The challenges faced are very diverse, ranging from changes in public tastes, technological developments, to ever-changing social dynamics (interview with Suyanto, October 15, 2023). However, the success of the Jaranan Agung Willis Art in continuing to survive and even develop shows the persistent efforts of the management and members to adapt to these changes. Based on this background, the researcher is interested in studying the Performance Presentation Structure and the Function of Accompanying Music for the Barong Pancatsari Performance in the Jaranan Agung Willis Art in Cluring District, Banyuwangi Regency, which still exists and is performed. In this study, the researcher wants to examine the background of the Jaranan Agung Willis Art and Barong Pancatsari Art which differentiates it from other Jaranan Arts and has become an icon of the Jaranan Agung Willis Art. Until now, there has not been much research that includes the presentation structure of the performance, as well as the function of the accompanying music in the Barong Pancatsari performance structure. It is indeed an interesting and highly relevant topic, considering the importance of understanding more deeply the role of this art in the social and cultural life of the Banyuwangi Regency community. The existence of this traditional performing art is not merely entertainment, but also a means of learning and reflection of daily life that has deep educational value, both for the audience and the performers. The urgency of this research lies in how important it is to preserve traditional arts amidst the development of the times and the increasingly advanced flow of modernization. In the art of Jaranan Agung Willis, it functions not only as

entertainment for the community, but also as a cultural heritage that contains historical value and regional/local identity as well as maintaining the continuity of the inheritance and development of traditional arts to the next generation.

2. METHOD

In this study, the application is to analyze the Barong Pancatsari Performance in the Jaranan Agung Wilis Art in Cluring District, Banyuwangi Regency. The analysis described in this study is related to the background of the art and the background of Barong Pancatsari in the Jaranan Agung Wilis Art. The theoretical concept used also includes several things in order to provide a general overview of the research background so as to present existing facts as material for subsequent studies regarding the background of the performance, the structure of the performance presentation and the function of the accompanying music of Barong Pancatsari in the Jaranan Agung Wilis Art.

The object of this research is the Barong Pancatsari performance performed by the Jaranan Agung Wilis Art Group. The researchers examined the background, presentation structure, and function of the Barong Pancatsari musical accompaniment in the Jaranan Agung Wilis Art Group.

The primary data sources in this study were obtained through interviews, observation, and documentation. The primary data sources were Mr. Yatimi Awaln, the head of the Jaranan Agung Wilis arts group, and Mr. Totok, the Barong Pancatsari accompaniment arranger within the Jaranan Agung Wilis Community.

Secondary data sources supported the primary data. In this study, supporting data sources included photographs and videos of Jaranan Agung Wilis performances, with data collection techniques using documentation during the performance.

Data collection techniques are a crucial step in conducting research to obtain data. Without understanding the correct techniques, researchers will not obtain data that meets the specified requirements. According to Sugiyono (2020), data collection techniques encompass several primary methods used to systematically and validly obtain data in research. Observation is a data collection technique by directly observing the phenomena or objects being studied in natural conditions. Nasution in Sugiyono (2020) stated that observation allows researchers to understand the social context comprehensively and holistically. Observation can be participatory or non-participatory. In this study, the researcher used the observation technique without involving informants, in other words, the researcher will only observe the situation and conditions of the Jaranan Agung Wilis Art performance and is not directly involved as an artist. The researcher directly observed the Jaranan Agung Wilis Art Performance. Interview According to Esterberg in Sugiyono (2020) an interview is a meeting of two or more people to exchange information and ideas through questions and answers to produce the meaning of a particular topic. Interviews help obtain in-depth information and meaning from a particular topic. Interviews are divided into three parts, namely: structured, semi-structured, or unstructured. However, in this study, the researcher chose to use a Structured Interview. The interview was conducted on the first subject, namely Yatimi Awaln as the head of the Jaranan Agung Wilis Cluring Banyuwangi Arts, the second was Totok as the music arranger in the Jaranan Agung Wilis Arts. The interview tools used were a notebook, a voice recorder via cellphone and a camera. Documentation is the collection of data obtained from documents or records related to the research topic. According to Sugiyono (2017:240), documentation studies are a complement to observation and interview methods in qualitative research, used to obtain a real picture in the field and primary sources about the research object. In this study,

documentation can be taken in the study of the Barong Pancatsari Performance in the Jaranan Agung Wilis Art in Cluring District, Banyuwangi Regency. Data collected from research documentation is not intended to be studied, but rather to be used as a supporting tool. The results of observations

and interviews will be used to complement the research findings. Documentation photos of researchers when going into the field during the implementation of the Jaranan Agung Wilis Art performance. The photo documentation is supported in the form of Barong Pancatsari performance activities held by the Jaranan Agung Wilis Art. so that it can make it easier for the author to group the research results which include the background of art, the background of Barong Pancatsari, and how the structure and function of music in the Barong Pancatsari performance.

3. RESULTS AND DISCUSSION

3.1 Results

Barong is a depiction of a mythological creature shaped like an animal (tiger, lion, and dragon) which is believed by some people in Banyuwangi Regency to have spiritual powers to protect such as warding off disaster. Barong is usually displayed and functions in certain events, for example; barong ider bumi ritual, processions, entertainment in performances, and others. One of them is Barong Pancatsari, Barong Pancatsari is the first barong in Cluring District which is in the Jaranan Agung Wilis Art. This barong is displayed not only as a means of entertainment but also aims to be a means of protection when the performance begins so that the performance from beginning to end runs smoothly and after the event is over the inviting party is kept away from danger. Barong pancatsari is an icon in Jaranan Agung Wilis Art which is different from other Jaranan arts.



figure 1. The form of Barong Pancatsari in the Jaranan Agung Wilis art (documentation. Dicky, 2026)

Basically, Barong Pancatsari is the embodiment of the head of a barongan (Banyuwangi barong) which was first created by the late Mr. Boamin. With the establishment of the Jaranan Agung Wilis art, the barong body was made so that it became a complete form of the embodiment of the typical Barong Pancatsari of the Jaranan Agung Wilis art. Since the establishment of the Jaranan Agung Wilis art, Barong Pancatsari in every performance is danced freely without being bound by a certain flow and structural benchmarks. After the Jaranan Agung Wilis art experienced a hiatus for several years, it then existed again in

2016. Not long after, the Jaranan Agung Wilis art went on hiatus again due to the impact of the Covid-19 pandemic. However, this did not dampen the enthusiasm of the artists to continue working to strengthen the quality of their abilities in the arts. The artists prepared a performance that would bring back the identity of the Jaranan Agung Wilis art in the past by presenting the Barong Pancatsari which had long been at home. The Barong Pancatsari performance was repackaged and redeveloped into a semi-dramatic dance performance featuring the meras barong ritual, depicting the Cluring community's resistance to colonial rule without abandoning its cultural roots.

According to Richard Schechner (1980/1981), performing arts are formed from restored behavior, that is, behavior or habits that are restored, re-learned, and re-presented within a context that provides aesthetic, symbolic, and interactive value for the audience. Research on the origins of the Barong Pancatsari performance in the Jaranan Agung Wilis art form has been repackaged to become an enjoyable performing art form. This research aligns with Richard Schechner's Restored Behavior theory.

3.2 Discussion

The presentation structure of the Barong Pancatsari performance is a systematically arranged stage. According to Soedarsono (2002), the presentation structure in the performance presentation in the context of traditional arts has several parts, including the opening section (providing an initial overview of the performance), the core section (containing the main scene), and the closing section (ending the performance presentation). The results of data collection through the interview process are as follows:

A. OPENING

The opening of the Barong Pancatsari Performance consists of several interconnected and continuous scenes, including:

- a. Introduction, featuring loud, dynamic music with a strong, rhythmic beat, combined with the parallel arrangement of the Barong's bodies in the performance area.



Figure 2 Introduction to the Barong Pancatsari Performance

This depicts the beginning of the performance, or the opening scene, with the parallel arrangement of the Barong's bodies providing a visual impact to engage the audience at the beginning of the performance.

- b. The appearance of the Pitik Blorok (White Rooster) dancer, performing the "solah krucilan" (a white rooster) dance, with fluid, agile steps that reflect the character of the rooster.



Figure 3. Appearance of the Pitik Blorok (White Rooster) dancer

The fluid, agile, and energetic movements create a captivating atmosphere that enlivens the performance from the beginning before moving on to the main part.

- c. The Pitik Sawungalit (Black Rooster) dancer appears with his *solah krucilan* movements, performed with steps that are no less flexible and agile than the Pitik Blorok, which depicts the character of a rooster.



Figure 4. The Pitik Sawungalit (Black Rooster) dancer appears.

The movements displayed are no less flexible, agile, and energetic than those of the previous dancers, providing an engaging and enlivening atmosphere from the beginning of the performance before moving on to the main section.

- d. The Pitik (rooster) dancers dance together, matching the harmonious rhythm of the gamelan music, creating an engaging and dynamic atmosphere.



Figure 5. Pitik or Roosters Dancing Together

The two Pitik dancers perform synchronized movements, matching the rhythm of the gamelan music, creating a harmonious performance.

B. CORE

The core of the Barong Pancatsari performance is divided into two parts: conflict and climax. The conflict depicts the emergence

of problems, while the climax is the peak of the scene, showcasing the ritual atmosphere, as follows:

CONFLICT

- a. Theatrical depiction of the Cluring community and the colonial power by presenting a dialogue about cockfighting, depicting the community's life in the past. This dialogue serves to reinforce the storyline, demonstrating the competition between the Cluring community and the colonial power.



Figure 6. Theatrical dialogue between the community and the colonial power

This theatrical play creates a tense atmosphere in the performance, drawing the audience's attention to the end.

- b. The fight between Pitik Sawungalit and Pitik Blorok creates an engaging part of the performance, accompanied by loud and dynamic gamelan music, bringing the performance to life.



Figure 7. The Fight between Pitik Jago and Pitik Blorok

The movements of the cocks, attacking each other with full power and agility, convey the meaning of courage and an unyielding spirit in defending one's dignity.

- c. A scene of a pact between the Cluring community and the colonizers. An agreement was reached between the Sawungalit rooster and the colonizers. If the Sawungalit rooster wins, the colonizers will leave the Cluring area and not disturb the Cluring community.



Figure 8. Agreement between the Cluring Community and the Colonizers

A symbol of the people's struggle and pride is determined by the outcome of a cockfight to expel the colonizers.

- d. The Sawungalit rooster wins the cockfight. With its agile and strong movements, it defeats the Blorok rooster.



Figure 9. Victory of the Sawungalit rooster

The victory of the Sawungalit rooster represents the people's success in defending their territory and dignity, and serves as a symbol of freedom from oppression.

CLIMAX

- a. The entry of the jaripah dancers is part of the prelude to the Barong Meras ritual procession. The jaripah dancers' performance is taken from the Jaripah dance, symbolizing the preservation of the Barong, but only performing certain parts, not the entire dance.



Figure 10 Jaripahan Dancer

The jaripah dance connects the conflict scene to the climax and establishes a spiritual atmosphere before the Meras procession begins.

- b. The Meras Barong procession is a ritual performance symbolizing purification and respect for ancestors, as well as expressing hopes for safety, blessings, and protection from all calamities.



Figure 11 Installation of the Barong Head after the Meras Ritual

After completing the accompanying offerings and prayers, the Barong head is installed onto the body, symbolizing the connection of life and the connection of the soul between the head and body. Two male dancers then enter the body of the Barong.

- c. Barong Pancatsari dances with Gandrung dancers, accompanied by moderate-tempo embat-embat accompaniment, interacting to convey a joyful and joyful atmosphere.



Figure 12 Barong Pancatsari dancing with Gandrung (mbeso) dancers

The locals call the Barong dancing with Gandrung dancers "mbeso," meaning "dancing." In this performance, "mbeso" symbolizes the joy after the colonialists left the Cluring region.

- d. After the Gandrung dancers enter, the Barong dances wildly to the accompaniment of gamelan music, causing the Barong dancers to enter a trance.



Figure 13 Barong Pancatsari dancing until they fall into a trance. After entering a trance, the Barong is removed from the dancer's body, allowing the Barong dancer to dance freely to the gamelan accompaniment.

C. CLOSING

This closing session is the final part of the Barong Pancatsari performance, but there are still several scenes as follows:

- a. The dancers who are in a trance dance as a sign of the end of the performance. Dancers dance the slashing movement or can be called junjungan.



Figure 14 Dancers dance the sabetan or Junjungan movement

The sabetan movement is a movement that is used to signal the end of the performance, accompanied by gamelan music so that it appears as if the performance is about to end.

- b. After performing the sabetan dance, the process of healing the dancer from trance continues. The dancer's healing expression shows that the dancer is truly experiencing a trance. In this scene, the ritual performers (gambuh) approach the dancer to recite prayers to restore the dancer's condition



Figure 2.8 End of performance with healing (trance)

The flow of the Barong Pancatsari performance has become a benchmark that is often displayed in every performance. The creation of this dance drama gives the Jaranan Agung Wilis Barong performance its distinctive characteristics, distinguishing it from other Jaranan forms. The dance drama also aims to educate the younger generation about the tenacity of the warriors who defended the Cluring region from colonial attacks.

Each stage of the Barong meras is presented continuously, from the initial placement of the body to the installation of the head, symbolizing the union of souls. The movements enliven the atmosphere, and the expressiveness adds emphasis to the performance.

4. CONCLUSION

Background The Jaranan Agung Wilis art form was founded by a community group in Cluring District in 1970 under the leadership of Mr. Boamin. The Jaranan Agung Wilis art form was temporarily suspended during the change in leadership. Its development has seen significant growth since the leadership

of Mr. Yatimi Awalín, and continues to the present day. The background of Barong Pancatsari in Jaranan Agung Wilis is a performance that was previously reimagined and repackaged into a coherent, structured presentation for audience enjoyment. The Barong Pancatsari performance has a structured opening, body, and closing section. Each section has a sequential and interconnected storyline, creating a continuous musical flow that follows the dramatic flow of the performance. The accompanying music in a Barong Pancatsari performance consists of: an opening (setting the atmosphere and capturing the audience's attention), a main body, encompassing the conflict and climax (building and reinforcing the atmosphere and ritual expression), and a closing (signaling the dancers to end the performance). In addition, song lyrics in music function as a means of constructive education for the audience, and music as a means of communication and interaction between dancers and musicians to ensure the performance runs in harmony.

AUTHOR CONTRIBUTIONS

The results of this research report can add to the bibliography at the State University of Surabaya on arts and culture, especially in the field of performing arts, about the background of arts and Barong Pancatsari, as well as the presentation structure and function of Barong Pancatsari music in the Jaranan Agung Wilis Arts. and this report can be a reference material and relevant reference guide related to performing arts and it is hoped that this research can provide useful information in the form of relevant insights and the people of Banyuwangi Regency are expected to participate in preserving arts and culture, especially in the field of performing arts.

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