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Form and Style of the Kopyah Dance Created by Hayi in Grobogan Village, Kedungjajang District, Lumajang Regency

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Abstract: The Kopyah Dance is the opening act of the Jaran Kencak performance, an art form that has developed since 1971 in Grobogan Village, Kedungjajang District, Lumajang Regency, as the creative work of Mr. Hayi. It originated from improvised head-nodding movements inspired by a horse handler, with the kopyah (traditional cap) as its central property symbolizing masculine authority; the dance functions as both a formal offering and an entertainment piece performed by five male dancers. This study aims to describe and analyze the form and style of the Kopyah Dance, given the absence of prior written documentation. A qualitative descriptive approach was employed, with Mr. Hayi, the dancers, and related artists as subjects; data were collected through observation, interview, and documentation, and validated through source and method triangulation. Results show that the dance's form is hierarchically structured from movement elements and motifs into a complete sequence comprising opening, core, and closing sections, supported by floor patterns, musical accompaniment, makeup, costume, and properties. Its style is shaped by an internal aspect, seen in the simple movement patterns created by Mr. Hayi, and an external aspect, reflected in Madurese-influenced makeup and costume. The Kopyah Dance is classified as an emblematic style, serving as the distinctive identity of the Jaran Kencak art form in Lumajang Regency, and this research is expected to support its documentation and preservation.

Keywords: *dance form, dance style, Kopyah Dance*

1. INTRODUCTION

Indonesia is widely recognized for the richness and diversity of its cultural heritage, one expression of which is dance. As a performing art, dance functions not only as entertainment but also as a medium of expression, communication, and the preservation of cultural values. Dance is never static; it continually changes and innovates along with the dynamics of the era, giving rise to new forms that nonetheless remain rooted in tradition, one example being traditional creative dance (tari kreasi tradisional), which develops earlier traditional dances while retaining the cultural values embedded within them.

In the study of dance, two aspects are central to understanding a dance work: form and style. Dance form refers to the observable choreographic structure, including the arrangement of movement variations, motifs, floor patterns, dynamics, musical accompaniment, and the relationship between movement, space, and time, generally organized into an opening, core, and closing section that together build the composition of a performance (Soedarsono, 2001). Dance style, meanwhile, concerns the expressive character that reflects cultural identity, social background, and the manner in which movement is presented by the dancer. Form and style are thus two complementary aspects that together construct the aesthetic identity of a dance work.



Traditional arts carry distinctive characteristics that mirror the identity of the community that sustains them (Jazuli, 1994). Among the traditional dances of Lumajang Regency are Topeng Kaliwungu, Godril Lumajangan, and Glipang. Another is the Kopyah Dance, also known as the Songkok Dance, which exemplifies how a traditional art form can evolve into a more contemporary expression without losing its original identity. Through dynamic movement, distinctive properties, and embedded cultural values, the Kopyah Dance is both visually engaging and rich in social meaning. Among these traditions, the Kopyah Dance is inseparable from the Jaran Kencak performance, where it functions as the opening dance and has become one of its most distinctive features.

Communities in Lumajang Regency traditionally present the Jaran Kencak performance and the Kopyah Dance at social celebrations such as weddings, circumcisions, and vow-fulfilment ceremonies. This tradition reflects the *pandalungan* cultural background of the area, a term used for the horseshoe-shaped cultural zone of East Java covering Lumajang, Jember, Bondowoso, Situbondo, Probolinggo, and Pasuruan, where Javanese and Madurese communities have long coexisted and blended to form a distinctive local identity. Jaran Kencak has survived to the present day largely because the performance can be adapted to the wishes of its patrons, and the presence of the Kopyah Dance within it has become one of its most distinguishing features.

Mr. Hayi has been active in the Jaran Kencak art form since 1950, beginning as a self-taught horse handler before creating a dance inspired by that very role. The Kopyah Dance, which opens the Jaran Kencak performance, subsequently developed around 1971 in Grobogan Village, Kedungjajang District, Lumajang Regency, and continues to serve as a preliminary dance (*tari pengiring*) that builds atmosphere and continuity at the start of the main performance. Without it, the performance tends to lose an important orientation stage in building the audience's aesthetic experience.

A study of Jaranan Jur Rukun Santoso in Blitar Several prior studies inform the present research. A study of the Kopyah Dance in Ledoktempuro Village, Randuagung District (Yuarini, 2016), described the dance's background and presentation structure as a Jaran Kencak accompaniment, confirming its 1971 origin under Mr. Hayi and its *gecul* movement character, but focused on presentation structure rather than a dedicated form-and-style analysis; the present study extends this by applying Suharto's theoretical framework to uncover the dance's aesthetic and stylistic identity in greater depth.

While these studies share the present research's concern with dance form and style, none has specifically examined the Kopyah Dance created by Mr. Hayi in Grobogan Village through a dedicated form-and-style lens; this gap is the central rationale for the present study, which aims to produce the first systematic written documentation of the dance's aesthetic identity.

The uniqueness of the Kopyah Dance lies in its head movement, makeup, and footwork. Dancers skilfully balance and move the *kopyah*, placed at the top of the head without any clip, purely through head technique. Its makeup style is dominated by rouge applied at the temples as a marker of identity, while its footwork favours playful, swaying (*egol*) movements rather than an assertive gait, giving the dance its *gecul* (comic, folk) character. This skilful, unaided

manipulation of the kopyah is a technical feat rarely matched by other traditional dances in the region.

This study is motivated by the fact that the Kopyah Dance remains largely unknown outside Lumajang Regency, and that the group in Grobogan Village is now the only community still actively preserving it. Mr. Hayi, its creator and principal coordinator, is nearing the age of seventy, most of the remaining dancers are over fifty, and no clear successor has yet emerged. In the absence of any written documentation, this research uses Ben Suharto's (1984) theory of dance form and style as its analytical framework, given its capacity to systematically examine a dance work through its structure, movement variety, use of properties, accompaniment, makeup and costume, as well as its expressive and stylistic character. Accordingly, this study is entitled "Form and Style of the Kopyah Dance Created by Hayi in Grobogan Village, Kedungjajang District, Lumajang Regency," and is intended to deepen understanding of the dance's identity while contributing to the preservation and development of traditional dance in Lumajang Regency.

2. METHOD

This study employed a qualitative descriptive approach, in which the researcher acted as the primary instrument, gathering data through triangulated techniques and analyzing it inductively to arrive at an interpretive rather than a generalized understanding of the phenomenon under study (Sugiyono, 2019). The research subjects were Mr. Hayi, the creator and choreographer of the Kopyah Dance and leader of the Karya Budaya Jaran Kencak community; Hariyati, one of its dancers; Legianto, its musical accompanist; and Endar Nurasih, a local artist, all of whom provided information on the dance's history, creation process, and stylistic characteristics. The research locations were the residences of the informants in Grobogan Village (Kedungjajang District), Ledoktempuro Village (Randuagung District), and Mlawang Hamlet (Klakah District), all within Lumajang Regency.

Two types of data were used. Primary data were obtained directly through field observation and in-depth, unstructured interviews focusing on the dance's movement, properties, costume, music, and floor patterns, following only a set of key guiding points rather than a rigid protocol (Sugiyono, 2012). Secondary data were drawn from books and prior research on dance form and style, thesis-writing guidelines, and photographic and video documentation obtained directly from informants or captured by the researcher during rehearsals and performances, including the 2025 and 2016 HARJALU (Lumajang Anniversary) celebrations.

Data were analyzed following the interactive model of Miles, Huberman, and Saldana as adopted by Sugiyono (2019), comprising data collection, data reduction, data display, and conclusion drawing/verification. Data were repeatedly collected through observation, interview, and documentation until information reached saturation; the resulting material was then reduced, focusing on data relevant to the dance's form (movement variety, floor patterns, makeup, costume, music, and properties) and its style (movement character, quality, expression, and distinguishing features), before being organized and interpreted into a coherent conclusion.

Data validity was established through source triangulation, method triangulation, and time triangulation. Source triangulation involved cross-checking information gathered separately from the choreographer, a dancer, and the musical accompanist to verify consistency between differing viewpoints. Method triangulation compared findings obtained through observation, interview, and documentation of the same subject matter. Time triangulation involved repeating observations and interviews on different occasions in December 2025 during the HARJALU performance, in April 2026 at Mr. Hayi's residence, and again in May 2026 during a subsequent performance to confirm that the information obtained remained consistent across time and circumstance.

Table 1. Research Informants

Informant	Role	Information Obtained
Mr. Hayi	Choreographer / creator	Origin of the dance idea, its choreographic inspiration, movement creation, and resulting style
Legianto	Musical accompanist	Instrumentation used and the musical inspiration behind the dance's accompaniment
Hariyati	Dancer	Mr. Hayi's role as choreographer and trainer, the dance's presentation form, and details of costume, makeup, and properties
Endar Nurasih	Local artist	Perspectives on the creative process, the dance's distinguishing features, and its development in Lumajang Regency

3. RESULTS AND DISCUSSION

3.1 Results

This study draws on Soedarsono's (1976) concept of dance form, in which a dance's wholeness is constituted through movement, floor design, aerial design, musical design, dramatic design, dynamics, group choreography, theme, makeup and costume, properties, lighting, and program arrangement, combined with Ben Suharto's (1984) hierarchical model of movement organization from movement elements and motifs to complete movement phrases to describe and analyze the Kopyah Dance.

3.1.1 Social and Cultural Background of Grobogan Village

Grobogan Village is an agrarian village whose strong communal traditions provide the cultural setting for the Kopyah Dance. The great majority of Grobogan's residents are Muslim, and religious life shapes much of the village's social and cultural activity; nearly every neighbourhood unit (RT) maintains its own mushollah used for worship, religious study, and related social gatherings. This religious orientation is reflected directly in the Kopyah Dance itself, whose central property, the kopyah, carries clear symbolic association with Muslim identity, so that the dance functions simultaneously as artistic entertainment and as an expression of the community's religious and cultural values.

3.1.2 Origin of the Kopyah Dance

The Kopyah Dance did not emerge simultaneously with Jaran Kencak, which had developed in Lumajang Regency since around 1950. Before turning to dance, Mr. Hayi had worked in ludruk theatre as a tandak, a male performer costumed and made up to resemble a woman. In 1971 he shifted profession to become a horse handler (pawang) in Jaran Kencak performances, and it was from this role that he devised the Kopyah Dance, aiming to make the Jaran Kencak

performance more distinctive and appealing to local audiences (interview with Mr. Hayi, 5 February 2026).

As the ceklekan head movement he introduced began to be imitated by other performers, Mr. Hayi further improvised a nodding (angguk-angguk) head style specifically to distinguish his creation from similar dances; this nodding technique proved difficult for others to replicate successfully, cementing its status as the dance's signature movement. Over time, the dance's movement, costume, and musical accompaniment have continued to evolve, while its core values have been maintained by the artists and community who sustain it; today it is performed not only at circumcision ceremonies but also at cultural festivals, national commemorations, and regional art performances.

3.1.3 Form of the Kopyah Dance

3.1.3.1 Movement

The Kopyah Dance is structured into an opening, two core sections, and a closing section, each consisting of named movement variations (ragam gerak) counted in units of 8 beats. Table 1 summarizes the principal movement structure identified through observation and interview.

Table 2. Movement Structure of the Kopyah Dance

Section	Movement Variation (Ragam Gerak)	Description
Opening	Jalan Lenggang (3×8)	The right hand holds the kopyah, presenting it toward the audience while swaying it left and right; the left hand sways in time with the feet, which step to the rhythm, while the head faces the audience throughout.
Opening	Gagahan (2×8)	The dancer prepares by placing the kopyah slightly forward on the head, not touching the back of the head, with the left hand ready and the body held in a firm, dignified (gagah) stance, feet together, facing the audience.
Core I	Malangkerik Ceklekan (5×8+4)	The head performs ceklekan (side-to-side) motion while balancing the kopyah; both hands rest on the waist (malangkerik) while the hips sway (egol) left and right and the feet step alternately.
Core I	Junjungan Kaki Kanan / Kiri (1×8 each)	One leg lifts level with the other extended forward while the corresponding arm rises level with the head and the other bends toward the chest, body facing forward throughout.
Core I	Ngawe (5×8)	The right hand extends sideways while the left bends beside the ear in the ngruji hand position, palms facing forward with the wrists moving forward and back, hips swaying to the music as the feet step alternately.
Core I	Gesek Kanan-Kiri Double (2×8+2×8)	Two sideways double-steps to the left and right, the raised arm bent toward the temple and the other extended sideways, alternating between the two sides.
Core I	Malangkerik Ceklekan (repeat, 5×8+4)	Repetition of the ceklekan head motion with hands at the waist and hips swaying, reinforcing the section's rhythmic climax.
Core I	Sembahan (2×8)	Both hands meet before the chest in a gesture of respect, body upright, left knee resting on the floor with the right leg bent forward, closing the first core section.
Core II	Junjungan Kaki Kanan / Kiri (1×8 each)	A shorter repetition of the leg-lift motif, maintaining the same arm and head coordination as in Core I.
Core II	Sembahan (1×8)	Both hands meet before the chest, feet together, preparing the transition into the closing section.

Section	Movement Variation (Ragam Gerak)	Description
Closing	Ngawe (5×8); Gesek Kanan-Kiri Double (2×8)	The beckoning and double-step motifs recur in compact form to rebuild the dance's dynamic energy before its conclusion.
Closing	Malangkerik Ceklekan (5×8+4); Gesek Kanan-Kiri Double (5×8)	The nodding ceklekan motion, centred on the hips and followed by the head, alternates with the double-step motif as the dance approaches its final phrase.
Closing	Sembahan (1×8)	A final respectful gesture, both hands together before the chest, marking the end of the performance.

3.1.3.2 Dancers

The Kopyah Dance was originally performed by five male dancers, a choice consistent with its creative concept of portraying a masculine, energetic character through firm and dynamic movement (interview with Mr. Hayi, April 2026). The relatively small number of dancers simplifies the arrangement of floor patterns while giving each performer an equally significant role within the group composition; coordination among dancers is expressed through formation changes, unison movement, and the shared handling of the kopyah property. As the dance developed, one female dancer, Hariyati, began to be involved, adding visual variation and a further dynamic of movement and expression without displacing the dance's principal masculine identity.

Table 3. Original and Current Dancers of the Kopyah Dance

Name	Role	Place of Origin
Hayi	Choreographer / lead dancer	Grobogan Village, Kedungjajang
Legianto	Musical accompanist	Mlawang Hamlet, Klakah
Saleh	Dancer	Ranulogong Village, Randuagung
Yugo B.Y.	Dancer	Ranulogong Village, Randuagung
Hariyati	Dancer (later addition)	Ledoktempuro Village, Randuagung

3.1.3.3 Makeup

Following Soedarsono's (2002) distinction between classical court makeup and folk (kerakyatan) makeup, the Kopyah Dance uses the latter, appropriate to its portrayal of an energetic, unpretentious male figure. Specifically, dancers wear straight make-up (rias tampan), designed to sharpen facial lines without altering the dancer's natural character, using foundation, powder, eyeshadow, eyeliner, a diamond-shaped cithak mark on the forehead, blush at the temples in place of a moustache and sideburns (godheg and jawes), and red lipstick, so that facial expression remains legible even when performed outdoors before a large audience.

Table 4. Application of Straight Make-up (Rias Tampan) in the Kopyah Dance

Facial Area	Application Technique
Face	Primer and foundation are applied evenly with a beauty-blender sponge, followed by loose powder and pressed powder blended in turn, and finished with setting spray to fix the base layer.
Eyes	A red base is applied to the eyelid, overlaid with black and a touch of brown; black eyeliner is added at the inner corner and lower lash line, with additional fine lines drawn to simulate the effect of false lashes.
Forehead and Eyebrows	The eyebrows are brushed and shaped before a diamond-shaped cithak mark is drawn on the forehead using blush; the brows are then filled with eyeliner and pencil against their natural direction for a firmer line, and a small bindi-like mark is added between them.
Nose	Contour is applied thinly along both sides of the nose using a brush, while the bridge is left without highlighter.
Cheeks	Pink blush is swept from the upper ear toward the cheekbone, while an eyebrow pencil is used at the temple to draw the godheg (sideburn) accent.
Lips	The lip line is outlined with pencil and filled with red lipstick; a thin pencil moustache is added above the lip and a jawes (chin-beard accent) below it.

3.1.3.4 Costume

The costume historically resembled Remo-style attire panji trousers, a white shirt, a lasem cloth, a black waistcoat, a rapek, and a tin belt but has since been adapted according to the preferences of each performing group. In its current form, as worn for the 770th Lumajang Anniversary (HARJALU) celebration in 2025, the costume comprises a plain white undershirt, loose black komprang trousers for ease of movement, a green Madurese-style belt, and a black pesa'an shirt, the last of which is put on to signal the dancer's readiness to perform.

Table 5. Costume Components of the Kopyah Dance

Costume Item	Notes on Use
Plain white shirt	Worn first, beneath the trousers and outer garments, as the base layer.
Black komprang trousers	Loose-cut trousers worn to allow ease of movement during the dance's footwork.
Green Madurese belt	Tied around the waist over the trousers, reflecting Madurese costume influence.
Black pesa'an shirt	The final garment put on, signalling that the dancer is ready to perform.

3.1.3.5 Property

The kopyah, or peci, is the dance's central property and its most direct symbol of Muslim identity in Indonesia. It is oval in shape with a stiff, upright rim and a flat crown, made of soft black velvet approximately 15 centimetres in size, chosen specifically for its lightness, which allows it to be balanced and swayed on the head throughout the performance.

3.1.3.6 Musical Accompaniment

Musical accompaniment is provided by Lumajang-style gamelan instruments: kenong telok, kempul, gong, seronen, and kendang (interview with Mr. Legianto). The kenong telok, tuned in the slendro scale associated with joyful, festive feeling consists of three small kenong arranged in a row and functions as the primary rhythmic reference marking the boundaries of each musical phrase (gatra); the accompanying piece is known as gendhing giro. The kempul and gong mark broader phrase boundaries and the final cadence of each musical unit, while the seronen, a wooden double-reed wind instrument roughly 30 centimetres long with seven finger holes, carries the melody. The kendang, made of jackfruit wood and cow hide,

leads the ensemble, setting the tempo, cueing transitions, and structuring each section of the accompanying gendhing.

According to Mr. Legianto, the gendhing accompanying the Kopyah Dance, known as gendhing giro, is played in the slendro scale on kenong telok, with the seronen carrying the melodic line and the kempul and gong marking phrase and cadence points. The kenong pattern repeats in a cyclical structure of the form 1-2-1-(kempul)6, 1-2-1-6, 1-2-1-(kempul)6, 1-2-1-(gong)6, in which the kempul marker (falling on tone 6) closes the middle phrases and the gong marker (also on tone 6) closes the full cycle, providing the rhythmic scaffold against which the dancers' ceklekan, ngawe, and junjungan movements are timed.

3.1.3.7 Floor Pattern

The dance uses several recurring floor patterns vertical lines, a V-formation, and a trapezoid which shift with each change of movement variation, even where the underlying motif is repeated. Dancers may face forward, sideways, backward, or rotate to face one another. According to informants, these patterns are not fixed or symbolically prescriptive; rather, they are adapted according to the size of the performance area, with narrower venues producing simpler patterns and closer spacing between dancers. Table 3 outlines the eight-stage floor-pattern sequence observed during performance.

Table 6. Floor-Pattern Sequence of the Kopyah Dance

Stage	Description
1	Opening: dancers begin in a vertical line before dividing into a new pathway, as dancers 1, 2, and 3 move forward, dancer 4 moves back, and dancer 5 remains in place.
2	A straight formation in which dancer 1 retreats to the centre while dancers 2 and 3 hold position and dancers 4 and 5 move forward level with dancers 1 and 2.
3	A straight formation with all dancers facing forward.
4	The same straight formation repeated, facing a different direction.
5	A square formation, with dancer 1 remaining in place while dancers 2 and 3 move forward.
6	Dancers 2 and 3 retreat while dancers 4 and 5 move forward, dancer 1 remaining in place.
7	Two parallel straight lines are formed, front and back, arranged in a triangular configuration facing forward.
8	The final, narrowing trapezoid formation, marking the ending of the dance.

3.1.3.8 Performance Area

Following Padmodarmaya's concept of staging, the Kopyah Dance is performed in an arena stage format, typically the yard (plataran) of the host's house, characterized by minimal separation between performers and audience. Performances are generally held during private celebrations and the annual HARJALU carnival commemorating Lumajang's founding; to date, the Kopyah Dance has not been performed independently of Jaran Kencak on a proscenium stage. Supporting elements at each performance include stage lighting positioned on four sides of the performance area, a sound system placed to the left and right and directed outward from the stage, and videographers positioned at the front and sides to document the performance.

Lighting in this arena format serves a purpose beyond simple illumination: positioned at the front, back, and both sides of the performance space and typically operated by one or two crew

members, it is used deliberately to heighten visual appeal, build atmosphere, and direct audience attention toward key moments of the dance. The sound system, meanwhile, is arranged so that its speakers face outward from the stage rather than toward it, with the operator stationed just behind the performance area at one side, allowing the volume and balance to be adjusted according to the needs of the moment and the size of the audience gathered around the arena. Because the host typically also engages a videography team to record the event, camera positions are usually established at the front-centre and both side edges of the arena, chosen so that the resulting footage captures the full formation and floor pattern of the dance accurately.

3.1.4 Style of the Kopyah Dance

Following Ben Suharto's (1984) framework, dance style can be examined through the manner of movement expression representational or non-representational and through four further dimensions: tempo, energy level, the body parts employed, and the overall character that emerges from their combination.

3.1.4.1 Tempo

The tempo of the Kopyah Dance is entirely dependent on the accompanying gendhing. During the slower tanggung or wiled rhythm, movements such as ngawe, jalan lenggang, and the alternating leg lifts become flowing and restrained, their accents falling precisely on the dhing-dhong or gong beats. As the gendhing accelerates into the seseg rhythm, movements such as ceklekan and the head-swaying motif become sharper and more energetic, following the accelerating pulse of the kendang, which functions throughout as the ensemble's rhythmic leader and cue-giver for each tempo transition.

3.1.4.2 Energy Level

Energy use varies correspondingly: movements such as ngawe, the leg lifts, sembahan, and jalan lenggang are performed with restrained, gentle, and graceful energy, whereas ceklekan and the head-swaying motif are executed with markedly greater force, following the faster tempo of the music. This uneven distribution of energy alternating between calm and vigorous phases gives the dance its lively, dynamic quality and reinforces the distinct character of its opening, core, and closing sections.

3.1.4.3 Body Parts Used

Movement is concentrated in the head, torso, arms, and legs. Head movement (nodding and turning left and right) is present continuously from the opening to the closing section and constitutes the dance's most distinctive feature; the torso is oriented consistently forward; the arms perform the ngawe and junjungan (lifting) gestures; and the legs remain in continual motion, often bent to support the swaying of the head and the kopyah balanced upon it.

3.1.4.4 Style Character

Taken together, these elements identify the Kopyah Dance as a dynamic, comic folk style (gaya rakyat), distinguished above all by its display of skill the dancer's ability to keep the kopyah balanced on the head while moving energetically rather than by formal or symbolic gesture. This places it closer to the spontaneous, communal character of folk entertainment dance than to the more formal-symbolic idiom of court dance, while still carrying the firm, assertive movement vocabulary typical of East Javanese pandalungan dance traditions, such as the ngrayung hand position and the junjungan leg lift.

This comic, skill-centred character also shapes how the dance is received by its audience. Because its central appeal lies in watching the dancer successfully balance the kopyah through vigorous head and hip movement without it falling, the dance invites an immediate, participatory kind of attention from onlookers gathered around the open arena, who respond visibly to moments of virtuosic control or near-misses during the ceklekan sequences. This close, informal performer-audience relationship, reinforced by the arena staging described in section 3.3.8, is itself part of what marks the Kopyah Dance as a communal folk entertainment rather than a formally presentational art form.

Following Rahayu's (2020) distinction, the style of the Kopyah Dance can be examined through both an internal and an external dimension. Internally, its style reflects Mr. Hayi's individual creativity as choreographer: a dynamic movement type with comparatively simple variation and transition, less intricate than many other traditional dances, yet distinguished by movement and technique found nowhere else outside the Jaran Kencak performance. Externally, the dance's style is shaped by influences from neighbouring Madurese performance traditions, most visibly in its makeup and costume, and audibly in its Madurese-inflected gendhing, which in turn shapes the tempo, energy level, and the balance of gentle and forceful movement within the choreography.

Because its distinctive pattern of movement and technique is found solely within the Jaran Kencak performance, the Kopyah Dance functions, in Weissner's (1983) terms, as an emblematic style a formal variation within material culture that carries a clear, group-specific reference and message, in this case identifying the Jaran Kencak community of Lumajang Regency.

3.2 Discussion

3.2.1 Synthesis of Form and Style in Relation to Prior Research

Read together, the findings on the Kopyah Dance's form and style corroborate and extend those of related studies discussed earlier. As in the Jaranan Jur Rukun Santoso group (Murti, 2023), the Kopyah Dance exhibits a clear division between a group-wide emblematic style visible in its shared movement vocabulary, accompaniment, and makeup and an individually inflected quality of execution, seen in how each dancer manages the balance and swing of the kopyah according to personal skill. This suggests that the coexistence of a fixed emblematic identity with individual stylistic variation may be a recurring feature of East Javanese folk performing arts more broadly, rather than a trait unique to any single tradition.

Similarly, the influence of musical accompaniment on movement character, documented for the Gambyong Pangkur Tayub dance by Kusumaningtyas (2023), is strongly echoed in the Kopyah Dance's tempo-dependent movement quality: both traditions show that a dance's energy level and movement character cannot be fully understood independently of its gendhing, since the kendang's rhythmic leadership directly governs the dancer's transitions between restrained and forceful movement. This reinforces Suharto's (1984) contention that tempo and energy level are best analyzed as properties of the dance-music relationship rather than of movement alone.

Finally, as with the Barongan Blora tradition (Jazuli & Paranti, 2020), the Kopyah Dance carries social values beyond its aesthetic

form, in this case cheerfulness, cooperative unity among performers, and the visible expression of Muslim identity through its central property. Its classification as an emblematic style therefore rests not only on its formal distinctiveness but on the way it condenses these shared community values into a single, recognizable performance vocabulary, which is precisely what has allowed it to persist as the identifying opening feature of Jaran Kencak performances in Lumajang Regency to the present day.

3.2.2 Urgency of Documentation

The urgency of this documentation is underscored by the current state of the Kopyah Dance community. According to Mrs. Endar Nurasih, a local artist, the dance remains largely unrecognized outside Lumajang Regency; many residents within the regency itself are unfamiliar with it even where they have witnessed it performed on specific occasions. The Karya Budaya community in Grobogan Village is presently the only group still actively maintaining the tradition.

Mr. Hayi, the dance's sole creator and coordinator, is now approaching seventy years of age, and most of the remaining dancers are themselves over fifty. Without his continued leadership, the dance's transmission to a younger generation is uncertain, and at present no successor has emerged with both the interest and the skill to take on his role. This generational gap, compounded by the limited interest among younger residents in learning the dance, further reinforces the importance of producing a written record before the knowledge held by its founding generation is lost.

It is precisely this absence of prior written documentation, combined with the advancing age of its creator and performers, that motivated the present study's focus on systematically recording the Kopyah Dance's form and style, so that the knowledge presently held only by its practitioners can be preserved, referenced, and eventually transmitted to future generations of dancers and researchers alike.

4. CONCLUSION

The form of the Kopyah Dance, created by Mr. Hayi in Grobogan Village, Kedungjajang District, Lumajang Regency, is systematically structured from individual movement elements and motifs into complete movement phrases organized into opening, core, and closing sections. This structure is supported by floor patterns, aerial design, musical accompaniment, makeup, costume, and the kopyah property, all integrated to portray an energetic, cheerful, and cohesive group of male entertainers.

The dance's style constitutes a distinctive identity that sets it apart from other traditional dances in Lumajang Regency. This style is shaped internally by the simple movement technique created by Mr. Hayi centred on head movement, unaided manipulation of the kopyah, dynamic footwork, and a comic, communicative character and externally by Madurese-influenced folk makeup and costume, expressed through the pesa'an shirt, belt, loose black trousers, and the kopyah itself. Combined with its easily recognizable floor patterns and its performance in an open arena setting, this consistent character confirms the Kopyah Dance's classification as an emblematic style

representing the identity of the Jaran Kencak art form in Lumajang Regency.

This study contributes the first comprehensive documentation of the Kopyah Dance's form and style, addressing the previous absence of written records and providing a foundation for further research, for the preservation efforts of local artists and cultural institutions, and for the continued transmission of the dance to younger generations.

Based on these findings, several recommendations are proposed. The Lumajang Regency Office of Culture, Tourism, Youth, and Sport (DISBUDPARPORA) is encouraged to provide both moral and material support, including costume equipment, gamelan instruments, and sound systems, to sustain the group that maintains the dance. Continued efforts are needed to preserve the Kopyah Dance as a distinctive icon of Lumajang's traditional arts, including regular public performances involving the wider community and visiting tourists. Local artists, communities, and schools are further encouraged to reintroduce the Kopyah Dance to younger generations, ensuring its regeneration and continued recognition as part of Lumajang Regency's cultural identity.

AUTHOR CONTRIBUTIONS

Rike Dwi Pitaloka conducted the field research, including observation, interviews, and documentation, and drafted the original manuscript. Bambang Sugito supervised the research design, data analysis, and manuscript revision.

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