

Dance In New Revolusi Budoyo Tongklek Art, Palang District, Tuban: Form, Style, and Choreographic Process

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Abstract: This study aims to describe and analyze the dance form, choreographic style, and choreographic process within the Tongklek Art performance of New Revolusi Budoyo (NRB) in Palang District, Tuban Regency. Tongklek, which originally functioned as traditional patrol music for waking people for sahur, has transformed into a stage art combining traditional-modern instruments with dance performance. This qualitative descriptive research applies an ethnochoreological approach. Data were collected through participatory observation, in depth interviews with key informants (group leader, choreographer, dancers, and head of the association), and documentation. The theoretical framework relies on Y. Sumandiyo Hadi's theory of dance forms and Soedarsono's theory of choreographic process. Result indicate that the dance structure comprises opening, core, and closing sections. Movement variations combine creative and traditional elements such as body wave, double step, and miwir sampur. The style is dynamic, attractive, and closely synchronized with fast-paced Banyuwangi and Balinese musical arrangements. The choreographic process involves movement exploration, rhythmic improvisation, and structural composition integrated with costumes and parade decorations. Dance elements significantly enhance aesthetic appeal and cultural preservation among the youth.

Keywords: Tongklek dance, New Revolusi Budoyo, Dance Form, Choreographic, Style, Tuban.

1. INTRODUCTION

Tuban Regency possesses a diverse range of traditional arts that grow and develop rapidly amidst community dynamics, one of which is Tongklek music performance. This art form shares similarities with various patrol music traditions in East Java, such as Daul/Tong-tong in Madura, Tongtek in Jepara, Oklik in Bojonegoro, and Patrol in Mojokerto. Historically, the presence of Tongklek music grew massively since the 1970s, originating from neighbourhood watch (siskamling) patrols and the traditional of waking residents for sahur during the month of Ramadan. The use of wooden slit drums (kentongan) and discarded household utensils such as jerrycans (curigen) served as the main rhythmic instruments played in a simple manner.

The term "Tongklek" gained widespread popularity in Tuban Regency in the early 2000s through the Tongklek Festival organized by PC IPNU-IPPNU Tuban Regency. Since then, tongklek transformed from a mere religious ritual communication tool into a inclusive and dynamic performing art. The musical instruments, which were initially very limited, are now harmoniously combined with traditional Javanese instruments (bonang, gambang, kempul, gong) as well as modern instruments (snare drum, cymbals, bass drum). Beyond the musicological aspect, the primary novelty and aesthetic attraction of contemporary tongklek performances lie in the inclusion of dancers at the forefront of the parade.

One grup consistently advancing this innovation is the New Revolusi Budoyo (NRB) Tongklek Group, based in Layout hamlet, Leran Kulon Village, Palang District, Tuban Regency. Founded in 2014 by the late Mr. Sutasram and currently led by Erlangga alif Dheniyal Antasya, the NRB group is renowned for impressive achievement across various festival competitions. This art group not only delivers specific musical arrangements but also meticulously dance choreography.

Although dancer have been present in tongklek performances since around 2019 and have received high enthusiasm from the younger generation (Gen, z), comprehensive scientific studies examining its structural and formal aspects remain limited. Previous research predominately focused on ethnomusicological aspect, sosial-religions functions, or local economic impacts. Therefore, this study is essential to thoroughly uncover the dance form, choreographic style, and choreographic composition process in the performance of New Revolusi Budoyo Tongklek Art in Palang District, Tuban.

In Tuban Regency, East Java, the traditional musical arts scene has experienced a profound contemporary revival, predominantly led by the widespread popularity of Tongklek. Tongklek is an indigenous percussion-based folk music tradition deeply rooted in the communal life of the coastal Tuban populace. Across neighboring regencies and regions in East Java and Madura, structural equivalents exist—such as Daul or Tong-Tong in Madura, Tongtek in Jepara, Oklik in Bojonegoro, and Patrol in Mojokerto. Historical documentation indicates that the rapid dissemination of patrol and tongklek musical forms in Java gained momentum around 1972. Originally, Tongklek served an exclusively functional, non-theatrical role within the agrarian community: it was played during the holy month of Ramadhan as a nocturnal wake-up signal for the pre-dawn meal (sahr) and as a modest form of local village entertainment. However, over the past two decades, Tongklek has adapted to changing socio-cultural landscapes, transitioning from a localized functional ritual into a highly competitive, aestheticized, and dynamic festival art form.

Historically, before the widespread adoption of the term Tongklek, the art form was generically recognized as Patrol. The term patrol referred not to an artistic genre per se, but rather to a communal security system (siskamling or sistem keamanan lingkungan) and sahur-awakening activities conducted by village youths to safeguard neighborhood security during the night. Community members patrolled village paths carrying simple slit drums made of wood or bamboo (kentongan) as sound-signaling devices. Gradually, these security rounds began incorporating rhythmic playfulness, transforming crude alarm signals into rudimentary musical phrasing. To produce a deeper bass sound to complement the high-pitched wooden slit drums, patrollers added large traditional drums (beduk) or improvised bass containers known as gendhung or curigen (repurposed plastic water/chemical jerrycans played with padded beaters).

The explicit designation Tongklek gained public currency in Tuban Regency around the early 2000s. This linguistic shift was catalyzed by formal festival events organized by local youth organizations, specifically the Branch Leadership of the Nahdlatul Ulama Student Association and Female Student Association (PC IPNU-IPPNU) in Tuban. Event publicity and promotional posters prominently used "Tongklek" to replace the older term "Patrol". Following the establishment of annual public competitions, Tongklek spread rapidly across virtually every village and district within Tuban Regency.

The structural evolution of Tongklek is remarkable. The primitive ensemble—which relied solely on household utensils and jerrycans struck rhythmically—has transformed into a sophisticated, multi-pitched percussion orchestra. Modern Tongklek ensembles integrate traditional Javanese gamelan instruments such as bonang, gong kempul, gambang (xylophone), and kentongan, alongside modern percussion like snare drums, brass cymbals, and engineered bass gendhung set to contemporary musical scales. This artistic transition has been driven primarily by Generation Z and local youth who inject creative musical and visual arrangements into the art form. Consequently, Tongklek has adapted to modern globalization and technological influences while retaining its cultural identity. Recent modifications include mobile visual decorations (elaborate vehicular stage floats), custom uniforms, and most significantly, the integration of female dancers who provide a visual aesthetic counterpoint to the powerful percussion sounds.

The introduction of specialized female dancers into Tongklek performances—a trend that emerged around 2019 marked a significant turning point in the art form. While initially sparking debate regarding traditional authenticity versus modern spectacle, the inclusion of dance has dramatically increased audience engagement among younger demographics. Despite its widespread popularity over the past five years, the dance in Tongklek has remained largely uncoded, lacking specific choreographic terminology and systematic academic documentation. Given the risk of traditional performing arts being overshadowed by contemporary global pop culture, documenting and analyzing the structural and choreographic features of Tongklek dance is urgent for safeguarding East Javanese cultural heritage. This study addresses two primary research questions: What is the formal structure and choreographic composition of the dance in the Tongklek New Revolusi Budoyo art performance in Palang District, Tuban Regency. How are the aesthetic elements, stylistic characteristics, spatial-temporal dimensions, and choreographic creation processes synthesized within the Tongklek New Revolusi Budoyo performance. Accordingly, the objective of this study is to provide a comprehensive academic description and analysis of the choreographic forms, performance elements, spatial patterns, and creation stages of the dance within the Tongklek NRB ensemble. The theoretical insights generated aim to enrich ethnochoreological scholarship, while practical outcomes provide a documented archive for local artists, community organizers, and academic institutions.

2. METHOD

This study employed a qualitative research design with a descriptive ethnochoreological approach. Qualitative research is suited for investigating naturalistic phenomena, capturing deep contextual meanings, and systematically describing complex socio-cultural activities. The primary goal was to provide an accurate, factually grounded analysis of the dance forms, choreographic mechanics, and structural integration within the Tongklek NRB ensemble. The research was conducted at the central headquarters and rehearsal basecamp of New Revolusi Budoyo, located on Argopuro Street, Layut Hamlet, Leran Kulon Village, Palang District, Tuban Regency, East Java (situated approximately 11 kilometers from Tuban city center). Informants were selected via purposive sampling based on expertise, historical involvement, and operational.

Data were gathered using three primary techniques Direct Field Observation: Systematic observation conducted across multiple phases, including field visits to the NRB basecamp (June–July 2026), live contest performances (Bancar, Leran Wetan, Rawasan, Cendoro), and digital archival analysis of high-definition video recordings (2024–2026 street parade performances). In-Depth Semi-Structured Interviews: In-depth interviews conducted with key informants to record historical narratives, choreographic rationales, movement codification, and artistic choices. Documentary Study: Collection and analysis of official group records, festival rulebooks, awards, archival photographs, and promotional video footage published on digital platform.

Data analysis followed the interactive model of Miles, Huberman, and Saldana (as cited in Creswell, 2014), comprising three concurrent streams : Data Reduction: Sorting, categorizing, and filtering raw field notes, interview transcripts, and video footage. Data were organized into structural units: movement vocabularies, temporal-spatial patterns, music-dance synchronization, and choreographic creation stages. Data Display: Organizing structured data into descriptive narratives, comparative analytical tables, and visual flowcharts to clarify relationships between choreographic elements. Conclusion Drawing & Verification: Formulating analytical conclusions regarding the structural, aesthetic, and functional dimensions of the dance, continuously validated through source triangulation across observational notes, informant statements, and archival video evidence.

3. RESULTS AND DISCUSSION

3.1 Socio-Historical Evolution of Tongklek In Tuban

Tongklek in Tuban Regency has undergone a remarkable multi-stage historical transformation. Initially, it functioned purely as a informal village patrol (siskamling) and pre-dawn Ramadhan sahur awakening ritual. In its earliest form, performance ensembles consisted exclusively of older village men playing bamboo or wooden slit drum (kentongan) alongside primitive bass jerrycans (gendhung). Over time, community elders recognized that maintaining the longevity of the art form required engaging local youth. Consequently operational leadership and performance roles were gradually transferred to school-aged youth.

This generational shift led to major structural innovations in instrumentation and presentation. Youth ensembles began combining folk percussive items with traditional Javanese pitch-tuned gamelan instruments—such as bonang, gong kempul, gambang, and tuned kentongan—supplemented by Western marching band instruments like snare drums and brass cymbals. Today, Tongklek operates dual artistic identities based on context, as explained by Puguh Hariyanto, Chairman of the Tuban Tongklek Art Association:

Visual presentation has similarly evolved. Early groups wore casual everyday clothes without unified themes. As competition standards rose, troupes adopted traditional Javanese attire, briefly transitioned through marching-band uniforms, and eventually returned to stylized traditional Javanese costumes under Association guidance to reinforce local identity. Concurrently, performance mechanics expanded from static musical street-marching to dynamic

theatrical presentations. Because playing heavy percussion while marching was physically demanding, female performers were introduced into the troupe specifically as dedicated dancers, positioned at the front of the parade to lead the visual spectacle.

The dance is presented as a group dance emphasizing harmony, unity, and precision. Structurally, the performance consists of:

1. Opening Section – rhythmic entrance and greeting. The dancers enter the performance space using rhythmic walking movements that correspond to the tempo of the introductory musical accompaniment. The performance begins with a linear formation arranged in a straight row, which gradually transitions into a variety of choreographic formations, establishing the initial visual structure of the dance.
2. Core Section – energetic movements, dynamic interaction, and climax. During the core section, the dancers execute a series of complex movement sequences characterized by a high level of energy. Dynamic interaction between the dancers and the *kentongan* musicians is achieved through variations in movement levels, accented jumps, body rotations, and multi-layered floor patterns. These elements contribute to the energetic, rhythmic, and climactic quality of the performance.
3. Closing Section – gradual decrease of intensity and final formation. In the final section, the movement intensity gradually diminishes, signaling the conclusion of the performance. The dancers reorganize into a designated formation and end with a strong, decisive pose, creating a visual transition that allows the *kentongan* musicians to reposition themselves alongside the decorative elements of the performance.

B. Choreographic Style

The choreography combines stylized daily movements of Tuban coastal communities with elements of Javanese, Balinese, and Banyuwangi dance traditions. Dominant movement motifs include:

1. Body Wave: flowing body movement from chest to knees. A continuous wave-like movement executed sequentially through the chest, abdomen, pelvis, and knee flexion. As a non-representational movement, it generates a sense of fluidity and dynamism while enriching the visual aesthetics and bodily contours of the dancer during performance. Sequential wave-like movement propagating through the axial body, initiating at the chest, flexing through the abdominal region and pelvis, and dissolving into deep knee bends (*menda*). Dancers maintain an upright stance with weighted foot grounding. Acts as a pure aesthetic movement motif (*gerak murni*) that adds fluid visual counterpoint to rigid percussive beats. Elevates choreographic sophistication
2. Double Step: repeated two-count locomotor steps. A locomotor movement characterized by rapid, repetitive two-count stepping patterns executed in forward, lateral, or circular directions. The movement is frequently accompanied by synchronized arm swings that imitate the motion of flapping wings, thereby reinforcing the rhythmic accents and dynamic quality of the musical accompaniment. Rapid locomotor travelling step comprising two quick steps in a single direction (right-right, left-left or side-side), accompanied by subtle shoulder shimmies and arm extensions.

Facilitates rapid floor pattern transitions across parade routes while maintaining high visual energy and rhythmic alignment.

3. *Miwir Sampur*: graceful manipulation of a scarf (*sampur*). A movement motif performed by manipulating a *sampur* (traditional scarf) through raising both arms to head height and softly fluttering the fabric in synchronization with the rhythmic pattern of the dancer's steps. This movement enriches the aesthetic dimension of the choreography by accentuating the visual lines and expressive qualities of the dancer's arms. Technique where dancers grasp the tips of long dance scarves (*sampur*) between thumb and forefinger, flicking or wafting the fabric upward and laterally in coordination with body steps. Technique where dancers grasp the tips of long dance scarves (*sampur*) between thumb and forefinger, flicking or wafting the fabric upward and laterally in coordination with body steps

C. Space, Time, and Energy

The choreography utilizes personal and general space through varied floor patterns, including horizontal lines, triangles, zig-zag formations, and geometric arrangements. Tempo ranges from moderate to fast, requiring strong rhythmic precision. Energy is explosive yet controlled.

D. Supporting Elements

Supporting elements include live musical accompaniment, stage makeup, traditional-inspired costumes, and decorative parade structures that strengthen the visual identity of the performance.

E. Choreographic Process

The choreographic process consists of:

1. Concept and Idea Development
2. Movement Exploration
3. Improvisation
4. Composition
5. Rehearsal and Evaluation

3.2 Histori and Profile of Tongklek New Revolusi Budoyo (NRB)

The New Revolusi Budoyo (NRB) troupe was established in 2014 in Layut Hamlet, Leran Kulon Village, Palang District, Tuban. The ensemble was founded by local primary school youths (5th and 6th graders) seeking to create a dedicated group for their hamlet. Initially facing severe financial constraints, the founding members collected weekly dues to purchase basic instruments, eventually securing a gamelan set and snare drums. Tongklek in Tuban Regency has undergone a remarkable multi-stage historical transformation. Initially, it functioned purely as a informal village patrol (*siskamling*) and pre-dawn Ramadhan sahur awakening ritual. In its earliest form, performance ensembles consisted exclusively of older village men playing bamboo or wooden slit drum (*kentongan*) alongside primitive bass jerrycans (*gendhung*). Over time, community elders recognized that maintaining the longevity of the art form required engaging local youth. Consequently operational leadership and performance roles were gradually transferred to school-aged youth.

A crucial turning point occurred when rehearsals moved to the residence of Erlangga Alif Dheniyal Antasya ("Mas Angga"). Mas Angga's father, the late Mr. Sutasram, pledged full financial backing and artistic mentorship to the group. He formally named the troupe Revolusi Budoyo (later updated to New Revolusi Budoyo), reflecting his vision that the ensemble would become a cultural force revolutionizing Tongklek performance standards in Tuban Regency. Today, NRB is widely celebrated for its disciplined percussion, innovative musical arrangements, elaborate mobile stage floats featuring iconic golden elephant heads, and dynamic female dance corps.

3.3 Choreographic Structure of Dance in Tongklek New Revolusi Budoyo

The dance performance in Tongklek NRB follows a coherent three-part structural design: Opening (Introduksi), Main Body (Inti), and Closing (Penutup). Performance routines are engineered to function effectively both in stationary contest judging areas (start/finish stands) and mobile parade walking routes .

1. Opening

Dancers enter the performance arena in rhythmic step-touch sequences matched to medium-tempo percussive introductions. Begins with stylized ceremonial greetings (salam sembah) directed toward judges and audience, establishing a theatrical mood. Initial linear or single-file marching formation leading into a compact V-shape or front horizontal line. Dancers remain tightly grouped in front of the mobile float.

2. Main Section (Inti)

The artistic core of the routine. As percussion tempo accelerates into rapid Banyuwangi and Balinese polyrhythms, dance dynamics intensify. Features complex body weaves, torso drops, rapid footwork, torso rotations, and prop manipulations synchronized with brass and gamelan accents. Dancers interact directly with front-line slit-drum players. High spatial mobility. Dynamic shifting between diagonal lines, zig-zag formations, layered two-tier lines, circles, and diamond formations. Dancers expand spatial coverage across the street arena. High spatial mobility. Dynamic shifting between diagonal lines, zig-zag formations, layered two-tier lines, circles, and diamond formations. Dancers expand spatial coverage across the street arena.

3. Closing

Musical tempo gradually decelerates or transitions into a sustained rhythmic loop [cite: 1]. Dancers execute striking final poses (tableau) emphasizing group unity. Slit-drum players step outward to flank the decorative vehicle float while dancers transition into a relaxed walking step as the parade continues. Recovers linear parade formation flanking the mobile decorated float, maintaining symmetrical balance during street transit.

3.4 Movement Vocabulary and Stylistic Signature

The dance vocabulary of Tongklek NRB is categorized as creative folk dance (tari kreasi tradisi). Movements synthesize traditional East Javanese gestures with energetic elements drawn from Banyuwangi and Balinese regional styles, adapted to match the driving percussive beat of Tongklek. Key movement motifs include:

1. Memberi Salam (Ceremonial Greeting): A stylized gesture executed at the start of the routine, where dancers bring pressed palms or open hand flourishes to chest level while bowing slightly, signaling respect to the audience and contest adjudicators.
2. Ayun Tangan (Arm Swings): Rhythmic, broad swinging motions of the arms extended laterally, forward, and upward, alternating in time with major percussive accents.
3. Langkah Kaki (Rhythmic Footwork Stomps): Precise foot-stepping and ground-stomping patterns executed in unison to anchor rhythmic phrases.
4. Memutar Badan (Torso and Body Rotations): Dynamic 180-degree and 360-degree body pivots that add visual momentum and display costume flourishes.
5. Gerak Interaksi (Interactive Movements): Playful, theatrical gestures where dancers turn to face front-row slit-drum (kentongan) players, creating an engaging dialogue between dancers and musicians.

3.5 Spatial Dimensions and Floor Pattern Engineering

Analyzing space through Y. Sumandiyo Hadi's framework requires distinguishing between personal space (the movement boundary surrounding each body) and general space (the performance arena). In Tongklek NRB, personal space is characterized by wide arm spans, medium-to-low body levels, and dynamic scarf extensions [cite: 1]. General space usage is dictated by mobile street parade conditions, requiring floor patterns to fit within narrow street corridors while offering visually dynamic formations for judges.

1. Solo Center Fokus : One lead dancer centrally positioned, encircled by 4 frontline slit-drum players. Draws immediate focus during musical solos or dramatic narrative transitions
2. Pattern (A) Formation : A apex lead dancer flanked by 4 trailing dancers forming a wedge/triangle. Projects strong forward momentum during street parade marching.
3. Zig-Zag Formation : 3 dancers in a front staggered row, 2 dancers in rear window gaps. Maximizes spatial depth and ensures all dancers remain visible to judges.
4. Horizontal Line : Single horizontal line across the street, while drum players drop to knee level. Creates a dramatic visual wall, accentuating high energy unison arm gestures.
5. Layered 212 Stance : 2 seated front dancers, 1 center kneeling dancer, 2 standing rear dancers. Introduces multi-level vertical variation (low, medium, high) into stationary judging routines.
6. Parallelogram / Diamond : Angled multi-line geometric grid, Enhances visual complexity during dynamic musical shifts.

3.6 Temporal Dynamic , Energy, and Music-Dance Synchronization

The temporal framework of Tongklek NRB dance is tightly bound to its musical arrangement. NRB arrangements are characterized by sudden shifts in tempo, transitioning smoothly between moderate marching cadences and rapid Banyuwangi or Balinese polyrhythmic passages. The dance movements reflect these temporal changes directly: Moderate Tempo (Andante/Moderato): Dancers execute flowing, expressive gestures such as miwir sampur and body waves, utilizing smooth, sustained physical energy. Fast Tempo (Allegro/Presto): Movement shifts to sharp, percussive physical accents—rapid foot stomps, double-step turns, and dramatic torso drops. These movements require sudden bursts of high-intensity physical force, echoing the sharp attacks of brass cymbals and bonang strikes. This tight integration between auditif (percussive rhythm) and visual (dance mechanics) dimensions ensures performance cohesion, sustaining high audience engagement throughout parade routes.

3.7 Staging Elements and Visual Support Systems

The visual impact of Tongklek NRB relies heavily on integrated staging elements designed to create a unified aesthetic Percussion Instrumentation: The live musical engine comprises tuned bamboo slit-drums (kentongan), bonang, gong kempul, gambang, snare drums, brass cymbals, and engineered bass gendhung set mounted on a mobile chassis. Dancers synchronize directly with live acoustic cues rather than pre-recorded tracks. Theatrical Stage Makeup: Dancers apply vibrant stage makeup featuring highlighted facial contours, bold eyeliner, defined brows, and bright lipstick, ensuring facial expressions remain visible to spectators under night-festival lighting Thematic Costume Design: Costume palettes are carefully coordinated with the ensemble's signature float colors (bright yellow, white, and gold). Costumes combine modified traditional Javanese elements (embroidered bodices, batik wraps, headpieces) with flexible cuts that allow full freedom of movement. Decorative Mobile Float (Background Sasis): A defining feature of NRB is its elaborate vehicle chassis (sasis), decorated with sculptures—including a prominent golden elephant head—and backlit with custom illumination. The float acts as a mobile theatrical backdrop that anchors the ensemble's visual identity during street parades.

3.7 Analysis of the Choreographic Creation Process

Applying Soedarsono's triadic process model reveals how Tongklek NRB systematically develops its performance routines

1. Exploration Phase The creation process begins with thematic brainstorming driven by upcoming contest guidelines (juknis). The musical team first creates audio samples of percussive arrangements and shares digital recordings with the choreographic. Choreographers analyze these tracks to identify rhythmic cues and explore movement ideas inspired by local folk activities, traditional coastal movements, and percussive gestures.

2. Improvisation Phase Working directly with the audio arrangements, choreographers and lead dancers experiment with movement variation. They test different movement speeds, directional shifts, prop manipulations (such as scarf wafting), and dancer- musician

interactions. Unsuccessful variations are discarded, while compelling motifs are selected for refinement.

3. Composition and Synthesis Phase Selected motifs are structured into a complete routine across the opening, main body, and closing sections. Floor patterns are mapped out to ensure smooth transitions within street parade settings. The routine is then synchronized with costume designs, makeup, and mobile float dimensions.

4. Rehearsal and Evaluation Phase Rehearsals progress systematically: dancers first master individual movement mechanics using recorded audio, then refine group formations, and finally conduct full technical rehearsals (*gladi kotor* and *gladi bersih*) alongside the live percussion ensemble. Video recordings of rehearsals are reviewed to correct spacing, timing, and energetic unity before major festival appearances.

4. CONCLUSION

4.1 CONCLUSION

The dance within the New Revolusi Budoyo (NRB) Tongklek Art performance is a creative dance form fully integrated with Tongklek music. Its choreography is dynamic, energetic, and attractive, characterized by body wave, double step, and *miwir sampur* movements. The systematic choreographic process contributes significantly to the artistic identity of the group and serves as an effective medium for cultural preservation among younger generations in Tuban Regency. The choreographic process is carried out through systematic stages, including concept development, exploration, improvisation, composition, and evaluation during rehearsals. The presence of dance is no longer merely a complementary element, rather, it has become an essential artistic identity that enhances the aesthetic appeal of the NRB Tongklek performance. This innovation has proven effective as a medium for cultural regeneration and the preservation of local cultural heritage among the younger generation in Tuban Regency. Based on the theoretical analysis of dance within the Tongklek New Revolusi Budoyo ensemble, several key conclusions emerge :

1. Structural Evolution: Dance has evolved from an incidental decorative element into an essential structural component of modern Tongklek performance. In Tongklek NRB, dance enhances aesthetic quality, provides visual framing for complex musical arrangements, and serves as a major draw for contemporary festival audiences .
2. Choreographic Integration: The dance routine follows a clear structural progression (Opening, Main Body, Closing) built on creative folk movement (*tari kreasi tradisi*). Motifs such as body wave, double step, and *miwir sampur* successfully bridge traditional Javanese/Banyuwangi aesthetics and modern parade performance needs. Spatial and Temporal Harmony: Floor patterns are designed specifically for mobile street parades, using versatile linear, diagonal, zig-zag, and multi-level formations that maximize visual impact within narrow performance corridors. Movement dynamics remain closely synchronized with live

percussive arrangements, creating a unified audio-visua experience.

3. Systematic Creation: The creative process follows Soedarsono's model of exploration, improvisation, and composition, demonstrating a structured artistic discipline that challenges stereotypes of folk art as purely spontaneous.
 4. Cultural Safeguarding: The inclusion of dynamic dance routines and youth-led management has transformed Tongklek into an attractive platform for younger generations, successfully preserving local East Javanese cultural heritage within a modernized context
- This section provides an example of writing a citation source. Everything on this list can be tracked in the body of this template article to learn how to write an in-text quote. References should consist of 80% relevant and current primary sources (journal or conference articles from the last 5-10 years). References must be written in APA style and use Mendeley Software.

AUTHOR CONTRIBUTIONS

Auliya Sholihatin Nabila contributed to the conceptualization of the study, literature review, research design, data collection, field observations, interviews, documentation, data analysis, interpretation of findings, manuscript preparation, drafting, revision, and final writing of the article.

Bambang Sugito contributed to research supervision, methodological guidance, validation of research findings, academic consultation, critical review of the manuscript, and overall supervision of the research process.

ACKNOWLEDGMENTS

The author would like to express her deepest gratitude to Allah SWT for His blessings, guidance, and mercy, which made it possible to complete this research entitled "*Dance in the Tongklek Art Performance of New Revolusi Budoyo, Palang District, Tuban Regency.*"

1. The author sincerely thanks Prof. Dr. Nurhasan, M.Kes., Rector of Universitas Negeri Surabaya, and Syafi'ul Anam, Ph.D., Dean of the Faculty of Languages and Arts, for their support and encouragement during the completion of this study
2. Special appreciation is extended to Dr. Welly Suryandoko, M.Pd., Coordinator of the Drama, Dance, and Music Education Study Program, for his academic guidance and support throughout the author's academic journey.
3. The author would like to express her deepest gratitude to Drs. Bambang Sugito, M.Sn., as the thesis supervisor, for his invaluable guidance, constructive suggestions, patience, and continuous encouragement throughout the research and writing process. His dedication and expertise greatly contributed to the completion of this study.
4. The author would like to express sincere appreciation to Prof. Dr. Anik Juwariyah, M.Si. and Dr. Setyo Yanuartuti, M.Si., as the thesis examiners, for their valuable feedback, insightful comments,

- constructive criticism, and thoughtful suggestions during the thesis examination process. Their recommendations and academic perspectives significantly contributed to improving the quality, clarity, and scholarly value of this research.
5. The author is indebted to all lecturers of the Drama, Dance, and Music Education Study Program, Faculty of Languages and Arts, Universitas Negeri Surabaya, for the knowledge, experience, and inspiration they have shared throughout the academic years.
6. Special appreciation is extended to Erlangga Alif Dheniyal Antasya, Sari Dewi Sawitri, Yana, Ilham Fatqul Safiq, Tahar, and Puguh Hariyanto for their willingness to serve as informants and for providing valuable information, insights, and documentation that were essential to this research.
7. The author would also like to thank all members of the New Revolusi Budoyo (NRB) Tongklek Group, Palang, Tuban, for their cooperation, hospitality, and support during the fieldwork and data collection process.
8. Finally, heartfelt gratitude is extended to the author's family, friends, and colleagues for their endless love, prayers, motivation, and encouragement throughout the completion of this research. Their support has been a constant source of strength and inspiration.

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