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Correspondence Address:

Study Programme: Art Education,
Drama, Dance, and Music Faculty of
Language and Art, State University of
Surabaya
Gedung T11 Kampus Lidah, Jalan
Kampus Lidah Unesa, Surabaya 60213
Telepon : +6231-7522876, Faksimil :
+6231- 7522876
E-mail: puput.19055@mhs.unesa.ac.id

Nyandhing Method in Dance Learning at the Umah Seni Kuwung Wetan Banyuwangi Dance Studio

Puput Andayani¹, Setyo Yanuartuti²

¹State University of Surabaya, Surabaya, Indonesia

²State University of Surabaya, Surabaya, Indonesia

Email: puput.19055@mhs.unesa.ac.id

Abstract: *Umah Seni Kuwung Wetan Banyuwangi* dance studio has an interesting method for learning dance. This method is called a method side by side. This method can only be found in *Kuwung Wetan* because it was obtained by Dwi Agus Cahyono as the founder of the studio which was then applied when establishing the Dance Studio. Researchers are interested in examining the *nyandhing* method used by this studio because it is a superior method that is not found in other studios. The formulation of this research problem is (1) what is the background to the establishment of the *Umah Seni Kuwung Wetan Banyuwangi* Dance Studio, (2) how to apply the method side by side in learning dance, (3) what are the obstacles faced in learning dance at the *Umah Seni Kuwung Wetan Banyuwangi* Dance Studio. The objectives of this research are (1) to describe the background to the founding of the Dance Studio *Umah Banyuwangi Kuwung Wetan Art*, (2) describes the application of the method side by side in dance learning at the Dance Studio *Umah Seni Kuwung Wetan Banyuwangi*, (3) describes the obstacles faced in learning dance at the *Umah Seni Kuwung Wetan Banyuwangi* Dance Studio. The research approach uses descriptive qualitative data collection methods using observation, interviews and documentation. Data analysis techniques are carried out by data reduction, data presentation, and confirmation of conclusions. The research results show that this studio was founded with the aim of providing interesting dance and music training to suit the characteristics of Banyuwangian Dance learning. Method side by side in his learning. This is done using steps such as physical exercise, basic dance movement exercises, movement exercises followed by counting, and movement exercises with take the drum in accordance drum the dance. This is done to make it easier for students to match movements with rhythm drum his. The obstacles faced come from internal factors (management, coaches, dancers, musicians) and external factors (society, environment, government).

Keywords: *Nyandhing* Method, Dance Learning, *Umah Seni Kuwung Wetan Banyuwangi* Dance Studio.

1. INTRODUCTION

Banyuwangi Regency, with its long history, is a district at the eastern tip of Java Island which has extraordinary cultural riches. Culture is essentially the result of activities and the creation of human reason, such as beliefs, arts and customs which are the main capital for the multiethnic and multicultural Banyuwangi community. Banyuwangi is an area where various types of culture from various regions meet. The culture of the people of Banyuwangi is colored by Javanese, Balinese, Madurese, Malay, European, Arabic, Chinese and local cultures which complement each other making it typical that is not found in any other region, even on the island of Java. Apart from being famous for its regional culture, Banyuwangi is also famous for regional arts such as *compulsive*, *heron*, *angklung car*, *ejection*, *horsemanship buto*, *jaranan* songs, songs and many other arts.



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According to Soedarsono (2011:1), performing arts is a branch of art that is always present in human life. This is in accordance with the conditions of the Banyuwangi people who always live side by side with art. Banyuwangi society as an area rich in customs and culture coexists with performing arts and other community activities, both traditional and other activities. Dance can be said to be a universal art, meaning that it is an art that exists and is owned by every group of people throughout the world and dance is also often said to be a very old branch of art and dancing is the activity that is closest and closely linked to people's lives (Wayan., et al. , 2006:43). Of course, there is no doubt about this because Banyuwangi is known as the Gandrung City where Gandrung Dance is used as an icon and is often performed at every performance event in various activities.

According to Setianto (t: 1) as a Banyuwangi cultural observer, the diversity of customs, traditions and arts and culture that continue to grow and develop among the community has great potential and economic value if handled well while still paying attention to the values they contain as a conservation effort. . Admadipurwa (2007:17) stated that dancing is not a promising profession for some Indonesian people today. We have often heard the sad stories of the lives of dancers. The space available to them is very limited. From the statement above, we often find that there is very little space available for dancers to express their souls through the dance movements they perform. For example, at school dance lessons are only an extracurricular activity rather than a curricular activity. With this dance studio, it can certainly provide a wider space for dancers and artists who are active in developing the art of dance.

An arts institution is a gathering place for artists and a forum aimed at learning and broadening their knowledge of art. One form of arts institution is an art studio. Along with its development, art studios are very diverse, such as dance studios, music, painting, film, theater, and so on. Each of these studios has the same goal, namely to achieve a certain goal, namely success in developing existing art. Apart from being able to accommodate aspirations, arts institutions are also able to develop broader creative abilities.

UNESCO (1972: 13) in Sugestiyo (2020), explains that non-formal education has a looser degree of strictness and uniformity compared to the strictness and uniformity of formal education. Non-formal education has varied program forms and contents, while formal education generally has uniform program forms and contents for each unit, type and level of education.

Arts institutions participate in non-formal education. With educational targets including people who need additional educational services to complement and increase the potential of students by placing more emphasis on abilities and skills and forming a professional personality attitude. Dance studios are an example of an arts institution that plays a role in increasing students' interest in talents and abilities in non-formal education, which is implemented in a structured manner and also applies appropriate methods to make it easier for students to improve their abilities with the characteristics expected from the learning process.

The existence of a dance studio in Banyuwangi is considered to play a very important role in the development of dancers in Banyuwangi, not to mention the large number of dance and music academic graduates who exchange ideas and continue to strive to

develop Banyuwangi's arts and culture. Even though these academics have a lot of experience and input in the patterns, forms and methods of learning dance during lectures, the character of Banyuwangi dancers is still strong and continues to be maintained.

From various studios in Banyuwangi, *Umah Seni Kuwung Wetan* Dance Studio is one of the workshops that has a strong character with Banyuwangi, besides that *Umah Seni Kuwung Wetan* known for many achievements through dance works created to participate in various student and general level dance festival competitions. The works created were widely appreciated and developed in Banyuwangi so that they were widely known to the public.

Umah Seni Kuwung Wetan Dance Studio was formed on September 18 2014, at that time Dwi Agus Cahyono as the founder of the *Umah Seni Kuwung Wetan* Dance Studio just finished studying at UNTAG Banyuwangi and decided to establish a Dance Studio named after *Umah Seni Kuwung Wetan*. Consisting of seven members, they are children from around the studio who are teenagers and have dropped out of school because some are economically disadvantaged, and there are also those who have stopped going to school because of juvenile delinquency. These seven young people were then given lessons in dance, music, making dance props, and even making their own dance costume products.

Dance studio *Umah Seni Kuwung Wetan* has a vision and mission to produce a generation of dancers who have a broad knowledge of arts and culture to become dancers with character who have strong roots in traditional arts, especially Banyuwangi traditional arts. This makes the Dance Studio *Umah Seni Kuwung Wetan* participate in maintaining and developing the diversity of cultural heritage that has been passed on from generation to generation.

There are several works that have been produced at the *Umah Seni Kuwung Wetan* Dance Studio one of the works entitled *Niskala Seblang* in 2018 represented East Java Province in the Nusantara Dance Parade. One form of dance work with the theme of traditional community activities in Banyuwangi. With dance works *Niskala Seblang* It is hoped that the traditional activities of the Banyuwangi community will become more widely known. This work was then used as material in the learning process held at the *Umah Seni Kuwung Wetan* Dance Studio and there are many other dance materials to mutually appreciate dance works created by other dance artists and other dance studios. The results of this learning process are tested at the end of each year as a competency test to determine the abilities and development of students who have been given dance material according to the group that has been determined.

Umah Seni Kuwung Wetan Dance Studio is an art studio located in the central Banyuwangi area, precisely in the Rejoagung Village area, Srono District. Apart from being known for its achievements and works, the *Umah Seni Kuwung Wetan* Dance Studio It also attracts a lot of students studying there, the majority from 5-7 years old to teenagers. *Umah Seni Kuwung Wetan* Dance Studio It has its own program, the learning process or learning adapts to the abilities and age of the students (studio members), with the aim of making the learning process easier and also more intense in providing the material that will be provided.

Basically, this group of children is the beginning of character formation for dancers in the *Umah Seni Kuwung Wetan* Dance Studio.

In this process, students are provided with basic dance material such as bodywork and an introduction to the basic movements of Banyuwangi dance. Apart from that, the dance works provided as material are works created by the Umah Seni Kuwung Wetan Dance Studio and there are also works created by other dance studios. By applying appropriate learning methods and according to the learning program implemented, the learning process will be easier, resulting in the formation of dancers who have very strong traditional forms of movement.

According to Dwi Agus Cahyono as the founder of the *Umah Seni Kuwung Wetan Dance Studio* said, "before entering into the development of Banyuwangi dance, at least master the traditional dance movements and get to know the regional culture more closely as a foundation for your work, especially as a dancer" (interview 10 February 2024). This is intended so that traditional values will continue to be maintained even though in the course of a process there will definitely be developments. Of course, not everything goes smoothly in the learning process because there are influencing factors, from learning methods, talents, intentions and also other factors outside the studio activities.

Apart from developing existing talents, there is motivation to develop Banyuwangi arts, especially in the field of dance. This is because of the *Umah Seni Kuwung Wetan Dance Studio* also regenerating trainers who will also be equipped with training methods that have been learned while being students at the *Umah Seni Kuwung Wetan Dance Studio Banyuwangi*. In this process indirectly the *Umah Seni Kuwung Wetan Dance Studio* has taken part in efforts to preserve Indonesian cultural heritage from our ancestors in the field of dance.

Dance learning methods applied in the *Umah Seni Kuwung Wetan Dance Studio* In general, it is the same as the learning methods in other dance studios, but there is one term that is not found in other dance studios and this method is one of the superior methods applied in *Kuwung Wetan* that Dwi Agus Cahyono got when he was still learning dance autodidactically from one of the senior artists in Banyuwangi, namely the method "side by side". This method can only be found in *Kuwung Wetan* because it was obtained by Dwi Agus Cahyono which he then applied himself when establishing the *Umah Seni Kuwung Wetan Dance Studio*.

Based on the background above, researchers are interested in researching Dance Studios *Umah Seni Kuwung Wetan Banyuwangi*, from various achievements and learning processes that have implemented interesting learning methods to improve students' abilities in learning dance material. According to Alm. Nasuhi when Dwi Agus Cahyono studied Banyuwangian Dance at his home in 2007, this method was named the "side by side" which means "take a bite" or capturing dance accompaniment with precision of movement. The existence of this method makes it easier for trainers to convey and provide understanding to students regarding the dance material being studied. This is what is of interest to researchers in further analysis regarding the application of the method *side by side* in dance learning at the *Umah Seni Kuwung Wetan Dance Studio Banyuwangi*.

The problem formulation in this research is that the researcher will analyze the background to the founding of the *Umah Seni Kuwung Wetan Dance Studio Banyuwangi*, analyzing the application of the

method *side by side* in learning dance, as well as the obstacles faced in studying the material at the *Umah Seni Kuwung Wetan* Dance Studio. From the formulation of this problem, the aim of this research is to describe the background to the founding of the *Umah Seni Kuwung Wetan* Dance Studio, describes the implementation of the method *side by side*, [F1] and describe the obstacles in learning dance in the studio. The expected benefits are:

This research can be used as insight or new information regarding dance learning in dance studios in Banyuwangi, especially Dance Studios. *Umah Seni Kuwung Wetan*. Apart from that, this research is also useful for increasing the researcher's experience in conducting research regarding the application of learning methods in a studio, in this case the learning method *side by side* at the *Umah Seni Kuwung Wetan* Dance Studio.

Research on methods *side by side* in dance learning at the *Umah Seni Kuwung Wetan* Dance Studio No one has researched Banyuwangi before. The relevant research is Sabillah's (2023) entitled "Learning the Kaliwungu Mask Dance using the *Moving Class* by the Pakdhe Cultural Studio Foundation". The relevance of this thesis to this research is that it has similarities in terms of the structural implementation, including the presence of students, teaching staff, material, time, and learning activities that have been designed such as the preliminary, core (addition & deepening of material), and final stages. The difference is that the thesis uses the learning object of the Kaliwungu Mask Dance method *moving class* at the Pakdhe Lumajang Cultural Studio Foundation, while this research uses the object of applying the method *Again* in dance lessons at the *Umah Seni Kuwung Wetan* Dance Studio Banyuwangi.

Another relevant research belongs to Devyanti (2022) entitled "Learning the Remo Bolet Dance Through Methods *Drill and Practice* in Dance Extracurricular at SMPN 43 Surabaya". The difference is if the thesis uses a method *drill* used as the main method, whereas in this research method *drill* used as a supporting method for strengthening and deepening the dance material provided through the method *Again* at the *Umah Seni Kuwung Wetan* Dance Studio Banyuwangi.

Another research by Sugestyo (2020) is entitled "Application of Dance Learning Methods in Class B of the Raff Dance Company Studio". The similarity between the research carried out by the researcher and the research carried out by Wityaning Sugestyo is that they both discuss the application of dance learning methods in dance studios, so that they can be used as a reference in the research carried out. The difference is that in Wityaning Sugestyo's thesis, the dance studio studied was the dance studio studied by Wityaning Sugestyo at the Raff Dance Company Dance Studio, Surabaya, while the dance studio studied by the researcher was the Dance Studio. *Umah Seni Kuwung Wetan* Banyuwangi.

Based on the background description, problem formulation, research objectives, research benefits, and previous research, the researcher believes that this research will be useful for readers, especially artists who are managing an art studio. It is hoped that this research will provide additional insight and references regarding the implementation of dance learning using appropriate learning methods that suit the abilities and needs of students in the studio.

The theory used in this research is theory dance learning by Hartono [F1] (2018), learning method by Sugiyono (2011), method *side by side* by Nasuhi (2007), and a dance studio by Marzuki (2010).

According to Hartono (2018:46), essentially by learning changes will occur. This change can be in the form of something new that is visible in real behavior or that is still hidden, it may also be a change in the form of refinement of something that has been learned. In this way, learning produces changes in a person due to interactions and activities in activities that produce changes in new abilities or improvements that a person already has, the results of which can be skills.

According to Sugiyono (2011:19) learning methods are all planning and procedures as well as steps in learning activities including the choice of assessment methods that will be carried out. Learning methods can be considered as an orderly procedure or process, an orderly path or way to carry out learning.

Method terms *side by side* initiated by Alm. Nasuhi when Dwi Agus Cahyono studied Banyuwangian Dance at his home in 2007. According to Nasuhi (2007), *Side by side* or *take the drum* meaning capturing dance accompaniment with precision of movement. The existence of this method can make it easier for trainers to convey and provide understanding to students regarding the dance material being studied.

According to Marzuki (2010: 106) said that non-formal education is a necessity because in any country in the world there is definitely a group of people who need educational services before they enter school, after they finish school, when they do not have the opportunity to go to school even when they are at school. . A dance studio is an institution that is part of non-formal education which aims to improve skills and knowledge to keep up with developments in the field of dance.

2. METHOD

The type of research approach used in this research is qualitative. This approach is used to explore descriptive data, focusing more on the meaning and understanding of an event or situation. According to Sugiyono (2015: 15), qualitative methods are used to obtain in-depth data, namely data that contains meaning.

The research location was carried out at the *Umah Seni Kuwung Wetan* Dance Studio which is in Banyuwangi Regency. *Umah Seni Kuwung Wetan* Dance Studio located in the Rejoagung Village area, Sumberagung Hamlet, RT 05 RW 03, Srono District, Banyuwangi Regency, East Java. The object of this research is dance learning at the *Umah Seni Kuwung Wetan* Dance Studio Banyuwangi.

Data collection techniques in qualitative research use participant observation, in-depth interviews, and documentation (Sugiyono, 2015: 309). The researcher made observations by looking directly and observing when the teaching and learning process activities were taking place. The time used to obtain data for this research starts from April 2024 to November 2024.

Interviews in this research were conducted with several sources. The main resource person was Dwi Agus Cahyono S.Pd as the founder and supervisor of the *Umah Seni Kuwung Wetan* Dance Studio, the second resource person is Prasisti Ajeng Purwaningsih as trainer

coordinator at the studio, the third resource person is Diaz Retno as trainer, and the fourth resource person is Mutiara Jihan as dancer at the studio. The documentation used in this research is in the form of document studies and documentation, including: photos, videos, diaries, trophies, and also award certificates received by the *Umah Seni Kuwung Wetan Banyuwangi*. In qualitative research, data analysis is more focused during the process in the field along with data collection (Sugiyono, 2015: 336). The data analysis stage carried out in this research consisted of data reduction, data presentation, as well as verification and confirmation of conclusions.

3. RESULTS AND DISCUSSION

The result of this research will be described according to the research problem formulation. The discussion is as follows.

1. Background to the Establishment of the *Umah Seni Kuwung Wetan* Dance Studio



Figure 1. Founder *Umah Seni Kuwung Wetan* Dance Studio

Dance learning at this studio began with Dwi Agus Cahyono's idea of providing guidance to teenagers around his house who had dropped out of school, were unemployed and had no positive activities. Therefore, at that time, Dwi Agus Cahyono approached them for approximately three months to provide musical training with improvised musical instruments, then they were taught to dance, make dance props and so on.

Precisely on September 18 2014, *Umah Seni Kuwung Wetan* Dance Studio established.



Figure 2. *Umah Seni Kuwung Wetan* Dance Studio

At that time, Dwi Agus Cahyono had just finished his studies at 17 August Banyuwangi University and decided to set up a dance studio. At the beginning of the establishment of this studio, it consisted of seven members who were children from around

the studio who were teenagers and had dropped out of school because some were economically disadvantaged, and there were also those who had stopped going to school because they were juvenile delinquents. These seven young people were then given training in dance, music, making dance props, and making their own dance costume products. The various activities held by this studio can finally attract the attention of the local community to register their children to join *Kuwung Wetan*. This is slowly increasing the number of students *Kuwung Wetan* keep increasing.

Participants who were originally from neighboring areas have now come from various regions in Banyuwangi, both north and south Banyuwangi. With so many students joining, this is where dance learning takes place *Umah Seni Kuwung Wetan* went through several stages to improve the learning methods applied because the establishment of this studio was truly with the intention of maintaining and preserving the arts and culture of Banyuwangi in particular, the archipelago in general.

A. Studio Location

The location of this studio is quite strategic because it is on the side of the main road in Sumberagung Hamlet, RT 03/RW 05, Rejoagung Village, Srono District, Banyuwangi Regency.

B. Studi Logo



Figure 3. *Umah Seni Kuwung Wetan* Banyuwangi logo dance studio

The studio's logo philosophy means a rainbow at the eastern tip of Java. This rainbow is expected to provide color, provide beauty in art. This is interpreted as differences are not an obstacle to separation, precisely because the diversity of these differences makes it possible *Kuwung Wetan* became one of the studios that developed in Banyuwangi because of the principle of uniting differences.

C. Dance Production

There are various dance works that have been produced by the *Umah Seni Kuwung Wetan* Dance Studio Banyuwangi includes: *ilik-ilikan*, *Nglawungi*, *Sidhem Wahito Puyengan*, *Mlijoan*, *Niskala Seblang*, *Jaranan Buto Kiprah*, *Gandrung Sri Dewi*, *Sasanjung*, and *Omplong*.



Figure 4. *Umah Seni Kuwung Wetan Dance Studio production*

These various dance works were created by Dwi Agus Cahyono from 2014 to 2022. Some of the creation of these various dance works was based on the needs of the 'Regional Dance Festival' or other types of competitions, there were also those whose aim was to increase the repertoire of dance material. at the *Umah Seni Kuwung Wetan Dance Studio*.

1. Implementation of Nyandhing Method at the *Umah Seni Kuwung Wetan Dance Studio*

a. Mearly Age Student Materials

Group A material includes dance *little by little*, Department *Omplong*, Office *Onclang Deer*. Meanwhile, group B material is basic dance movements, Dance *Onclang Deer*, and various other dance creations.

b. Dance Material for Class 1, 2, 3 Elementary School Students

Group A material includes dance *infatuated*, Department *Infatuated with Sri Dewi*, Office *Dikgar*, and others. Meanwhile, group B material is Dance *The subject of Gandrung Jaran Dawuk* and other Banyuwangian dance creations.

c. Dance Material for Class 4, 5, 6 Elementary School Students

Group A material, namely Department *Kampret*, Office *Remo Munali Fatah*, Office *Rodat Syi'iran*, and others. Group B material is Dance *Infatuated with Sri Dewi* and other Banyuwangian Creative Dances which are easier to teach.

d. Youth Student Dance Material

The material for the junior high school group is dance *Sasanjung*, Office *Sidhem Wahito Puyengan*, Office *Infatuated with Sri Dewi*. The high school group's material is dance *Niskala Seblang*, Office *Sri Ganyong*, Office *Jaripah*, Office *Cunduk Menur*, and other Banyuwangian dance creations (preferably various dance works from this studio must be studied).

Each group is further divided into groups A and B. Children in group A are children who have superior abilities, while those in group B are children who are still beginners. This certainly has an impact on the material provided. The dance material provided is adjusted to the child's abilities, according to the classification of groups A and B in each class.



Figure 5. Dance learning at the *Umah Seni Kuwung Wetan*

The dance training methods of each dance studio will of course vary according to the trainer's creativity and ability in managing the dance studio, not to mention the condition of students who have different abilities and desires. The main learning method used is method *side by side*. The point is to apply learning methods *side by side* this is on the trainer. *Take the drum* means to catch *drum*. Requirements of practice *take the drum*. This means that coaches and dancers must memorize the rhythm, tempo and sound of their musical instruments. Trainers are required to memorize the rhythm and tempo of the music. Not only memorizing the movements, but also *drumming* the dance. So, teach movement and adapt to *drum* dance, teach movement and say *drumming* or as if imitating the sound of a musical instrument.

Again is the term of one of the prominent Bayuwangi artists named Pak Nasuhi (deceased) who was an artist who was better known in the field of Banyuwangian traditional music. He was often the composer of several Banyuwangian dances in the era of Mr. Sumitro Hadi, Mr. Sabar and Mr. Subari Sopyan. Term *Again* Dwi Agus Cahyono got it from him in 2007 when he was learning Paju Gandrung and other Banyuwangian dances. *Again* is an extension of *take the drum* or catch the music that accompanies the dance. Often Mr. Nasuhi said the words "*To be a dancer, you have to be able to take the dance floor*" meaning, if you are a dancer you have to be able to catch the music so that you can feel the dance. *Again*. This is often used when Dwi Agus Cahyono learns Banyuwangian dance both personally and with his classmates. According to Dwi Agus Cahyono, not all dance trainers in Banyuwangi understand the term *Again*, even though they actually also apply learning techniques *Again* when learning or teaching Banyuwangian dance.

In 2014, Dwi Agus Cahyono founded a *Umah Seni Kuwung Wetan* Dance Studio, in the studio this is the technique *Again* began to be implemented and introduced to students, especially for children who are beginners until now. Although not many artists understand the term *Again*, Dwi Agus Cahyono hopes to learn dance using technique *Again* Of *Kuwung Wetan* more interesting, effective and makes the process of learning dance easier and getting a sense of the value and message conveyed by a dance work being studied. This is done to make it easier for children to memorize and understand the movements. Based on the results of an interview with Dwi Agus Cahyono, this method is specifically for beginner children. After counting you *don't have to ask*, then also done by imitating the sound of a musical instrument to make it easier to adjust the movement and rhythm *drum*. In practice, the practice is as follows... *yes yes yes tung dlang, tak dep, dlang tok, dlong tak, dlang tung plak* (Interview December 8, 2024).

Getting used to applying the method *Side by side* at the Dance Studio *Kuwung Wetan*. It is hoped that the children will be able to perform Banyuwangi dance with a sense of the learning process that is taught. Learning that is done routinely will make the child accustomed to the method *side by side*, so that it

will shape the character of Banyuwangi dancers. Form practice methods *side by side* This will then be supported by training accompanied by live performers to get a feel for dancing the Banyuwangian dance works that have been taught, training wiraga, wirasa, wirama with an ongoing program to get maximum training results.

2. Obstacles Faced in Dance Learning at the *Umah Seni Kuwung Wetan* Dance Studio

The obstacles faced in learning dance at this studio come from internal and external factors. Internal factors consist of studio administrators, dance trainers, musicians, dancers and the property team.



Figure 4. Management and trainers at the *Umah Seni Kuwung Wetan* Dance Studio.

The problem that occurs for administrators is when there is an event at the same time and the administrators also have other activities, because some of the administrators are students and some are already working.

The problem with the trainers at this studio is that the majority of them are children who are still in education, either at school or college. Therefore, the problem is time. Sometimes trainers who still have lecture hours have to be able to manage their time and adjust to the schedule of the children being trained in the studio. The obstacle for musicians is that they have less and less practice time. The time constraints faced by the dancers are having to adjust to the children's school time. The majority of children who are still in school and are members of this studio spend a lot of time at school until the afternoon. Meanwhile, the problem with the property team or artistic team is that sometimes the orders are too late *overload*, This makes the studio team have to look for additional members to be able to complete quite a lot of orders.

Meanwhile, external factors consist of society, the environment and the government. The role of the community really supports the development of the *Umah Seni Kuwung Wetan* Dance Studio. Many people around the studio and people from outside the area register their children to learn dancing at this studio. The obstacle lies in the initial introduction of dance studios which also have to adapt because of the surrounding environment Sanggar is a fairly dense village so an emotional approach needs to be taken to establish good communication and mutual acceptance. The government's role can be to provide space for creativity, for example there are several activities involving the *Umah Seni Kuwung Wetan* Dance Studio. However, the problem lies in the large number of dance studios in Banyuwangi which of course has an impact on opportunities for performances from the government which are uneven. Environmental factors also have an influence. The environment around the *Umah Seni Kuwung Wetan* Dance Studio This really supports the existence of the studio. The problem with the environment is that if there are frequent training activities for a long time, it will also make the surrounding environment less comfortable, so there are restrictions applied in the studio. *Kuwung Wetan* for the sake of mutual comfort and maintaining mutual conditions.

4. CONCLUSION

Based on research and discussion of methods *side by side* in dance learning at the *Umah Seni Kuwung Wetan* Dance Studio Banyuwangi, there is a background to the establishment of the studio, the application of the method *side by side*, as well as the obstacles faced in learning dance at the *Umah Seni Kuwung Wetan* Dance Studio. The background to the establishment of this dance studio was based on the wishes of its founder, namely Dwi Agus Cahyono, who initially wanted to provide and develop knowledge in the fields of dance training, music and property making to the local community by learning autodidactically with minimal equipment. The enthusiasm of local residents has spurred Dwi's enthusiasm as the head of the studio to want to continue to grow and develop his dance studio in various activities, especially arts events in Banyuwangi.

Application of the method *side by side* or *take the drum* in the dance learning process at the *Umah Seni Kuwung Wetan* Dance Studio based on the trainer's understanding of *drum* dance or musical rhythm used to accompany dance practice. The application of this method is carried out by mapping and practicing each variety of movement accompanied by manual counting using the trainer's voice, as if following the sound of the musical instrument. This aims to make it easier for children to memorize and understand the accuracy of movements with musical accompaniment. Method *side by side* The learning is done using steps such as physical exercise, basic dance movement practice, movement practice followed by counting, and movement practice with *take the drum* in accordance *drum* the dance. This is done to make it easier for students to match movements with rhythm *drum* his. The obstacles faced come from internal factors (management, coaches, dancers, musicians) and external factors (society, environment, government).

The administrators and trainers at this studio also face various obstacles in the learning process. The various obstacles faced come from internal and external factors. Internal factor constraints come from trainers, student abilities, time and infrastructure. Then external factors include environmental, community and government factors.

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