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## Choreography of Kiprah Balun Lamongan Dance In The 2019 East Java Dance Works Festival

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**Abstract:** Kiprah Balun Dance is a dance work in Lamongan that has been developed from Kiprah Balun Dance with uniqueness in its choreography. This study aims to analyze and describe the choreography form of Kiprah Balun Dance in Lamongan 2019 in the East Java Dance Works Festival. This study used a qualitative descriptive research method, with information collection techniques using interview, observation, and documentation studies. Information analysis techniques consist of stages of reduction, information presentation, and drawing conclusions. The results of the study show that the Kiprah Balun dance has a concept that describes a human being who is born to earth, she learns, and improves himself as a provision to play role in the community. The conclusion of this study is that the 2019 Kiprah Balun dance still represents the Kiprah Bahlun dance with characteristic, movement structures which are then strengthened by a musical atmosphere.

**Keywords:** Choreography, Dance, Lamongan

### 1. INTRODUCTION

Balun Village is one of the old villages in Lamongan Regency that still maintains its previous cultures. Based on the journal "Religious Tolerance in Balun Village, Turi District, Lamongan Regency" by Mukayat Al Amin and Imam Supardi, it is said that in addition to religious diversity, it enriches the culture of Balun Village and what is characteristic is the social interaction among its multi-religious residents (Islam, Christianity, Hinduism). Such social interaction gives birth to unique cultures, and native culture can also influence the multi-religious interactions that occur. Such social interaction gives birth to interpretations of cultural symbols that are different from other regions.

In Balun Village, there is a kind of traditional ritual that is one of the cultural preservations in the area. In the Kiprah Balun dance ritual, the dancers do their makeup at the performance venue. However, if the ritual is held on stage, the dancers still do their makeup on the stage even though they are not in the field. During the ritual, there is a shaman whose job is to give incense or offerings, spread flowers in every corner of the performance stage. After doing their makeup on stage, the dancers immediately dance the Kiprah Balun dance. Kiprah Balun is a term like a street musician or street musician or ledhek who travels from village to village. In the performance, the ritual structure of the previous presentation has not been eliminated.

According to Soedarsono (1986:103), Choreography is knowledge that must be known or possessed by a choreographer when working on dance movements to the knowledge of how to prepare a performance. The choreography of the Kiprah Balun dance was then redeveloped with the idea of creating a new movement concept in the dance. The artists poured out their creativity by using



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their imagination and a number of possibilities so that they could interact with new ideas or concepts for the Kiprah Balun dance. The process that the choreographer went through was a step to get the desired results. Starting from the needs of the Festival, the artists began to design and process the 2009 Kiprah Balun dance into the 2019 Kiprah Balun Dance work. This is proven by the creation of the Kiprah Balun dance which received several awards, namely 3 superior presenters, and 3 best costumes in the 2019 East Java Dance Works Festival.

Based on the explanation above, the researcher is interested in researching the choreography form of the Kiprah Balun Dance. In the research process, of course the researcher uses theoretical studies as a guideline to align perceptions between researchers and readers so as not to cause misunderstandings in understanding the content.

#### 1.1. Choreography Theory

Choreography is more interpreted as the knowledge of dance composition or the results of dance composition, while the artist or composer is known as a Choreographer (Murgianto, 1983:10). In another definition according to Klien & Valk (2008:41) Choreography is the art of designing and arranging movements in dance to convey artistic expression, tell a story, or create a visual spectacle.

#### 1.2. Choreography Form Theory

In dance art, dance form is a combination of dance elements to form a form that can bring out or create aesthetic feelings for those who watch it. According to Sal Murgianto 1983: 10, choreography is the process of selecting and arranging movements into a dance, and in it there is creative action.

## 2. METHOD

Through the possibility of all aspects of the phenomenon being successful, the researcher can describe the characteristics of the phenomenon in a complete and comprehensive manner with narrative descriptions of words and sentences (Ulfatin, 2013:24). Through these methods and approaches, the researcher tries to reveal the form of the Kiprah Balun Lamongan dance choreography in 2019 in the East Java Work Festival. The analysis is described through words. This descriptive qualitative research is used in a choreographic approach to collect data and describe it naturally. The working steps of this method are to describe and analyze data on the concept, process, and form of the dance choreography.

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## 3. RESULTS AND DISCUSSION

### **3.1 Choreography Form of the 2019 Kiprah Balun Lamongan Dance in the East Java Dance Works Festival**

Sal Murgianto (1983:10) explains that choreography is the process of selecting and arranging several movements into a dance work, and there are creative actions. Creativity is obtained through a





person's ability to get a composition, or a new idea that is not yet known by the composer himself. In the form of Kiprah Balun dance choreography, there is an analysis to be able to understand the form of choreography in depth, then the principles of choreography explained by Sal Murgianto are applied, namely unity, repetition, variation, contrast, and climax. The following are the various movements in the Kiprah Balun dance.





### 3.1.1. Kiprah Balun Dance Movement

In terms of choreography, the Kiprah Balun Dance is classified as a female dance. Female dances are different from male dances when viewed from the type of dancer, costume, and volume of movement. In female dances, the volume of movement tends to be narrower, but in the Kiprah Balun dance, visually, the movements that appear are male. The volume of movement in the Kiprah Balun Dance is wider and tends to appear masculine, so it can be said to be a dashing female dance.




**Table 1.** Description of Kiprah Balun Dance Movements.

No .	Movemen t Dance	Count	Description Image
1	Opener Nyawang	4 x 4	 <ol style="list-style-type: none"> <li><i>Mendhak</i> feet, left hand forms a right angle in front of chest</li> <li>The hands rotate past the left hand and face</li> </ol>
	Egolan	2 x 8	 <ol style="list-style-type: none"> <li>Both feet <i>mendhak</i>, then walk backwards and in place while <i>egolan</i> towards their respective positions.</li> <li>The head <i>gedeg</i> follows the rhythm of the footsteps</li> </ol>



	Trisik	1 x 8	 <ol style="list-style-type: none"> <li>Feet together <i>mendhak</i> with small steps towards each position</li> <li>The right hand is raised to the waist straight with a slight bend.</li> <li>The left hand is bent and raised to the waist.</li> </ol>
	Lontang	2 x 8	 <ol style="list-style-type: none"> <li>The feet <i>mendhak</i> towards their respective positions</li> <li>Left hand at shoulder height and slightly bent</li> <li>The right hand is slanted above the position of the left hand</li> </ol>
2	Kiprahan Trisik	1 x 8	 <p>Feet together <i>mendhak</i> with small steps forward</p>
	<i>Junjungan</i>	3 x 8	 <ol style="list-style-type: none"> <li>The right leg is lifted forward and <i>gongseng</i> is vibrated, both hands are <i>malangkerik</i></li> <li>The right foot is <i>seleh</i> then both hands are <i>seblak sampur</i> in front of the chest</li> </ol>



	Ukel Suweng – Seblak Sampur	3 x 8	 <ol style="list-style-type: none"> <li>Both feet <i>tanjak</i>, both hands <i>seblak sampur</i> in front of the chest</li> <li><i>Seblak sampur</i> right to the back right corner, left hand <i>ukel</i> in front of the chest (and vice versa for the right foot)</li> </ol>
	Singget	1 x 4	 <ol style="list-style-type: none"> <li>Right foot steps back, body rotates</li> <li>Right hand <i>seblak sampur</i> back, left hand elbow in front of chest</li> <li>Head turns right and back following <i>seblak sampur</i></li> <li>Both feet tiptoe then <i>tanjak</i> with hand position <i>ulap-ulap</i></li> </ol>
	Bumi Langit	2 x 8	 <ol style="list-style-type: none"> <li>Right foot in front, left foot behind in a <i>tanjak</i> position</li> <li>Both hands are swung above the head and down in front of the thighs</li> <li><i>Ukel</i> both hands, then <i>seblak sampur</i></li> <li>Step back in a fixed position, while tying the <i>sampur</i> from the back to the stomach.</li> <li>The head is turned from right to left</li> </ol>

Based on the description of the movements above, it can be seen about the unity, repetition, variation, contrast, and climax in the Kiprah Balun dance, namely:



a. Unity

Unity is one of the characteristics of an art form. A work of art including dance must have unity, even though it consists of various elements, it must still be integrated into one. In this Kiprah Balun dance, one of the supporting elements is the accompanying music. The movements in this dance consist of two types of characters, namely the gentle princess and the slightly dashing princess. These characters can be seen from the movements displayed in this dance, namely gentle, flirtatious, agile, and slightly masculine movements. These movements can describe and blend with the theme of the dance, namely as a spirited dance. Singget as a connector in this dance is adopted from the Malangan style dance movement, this movement can be integrated because it is in one area, namely East Java, so it has almost the same movement character.

b. Repetition

Repetition in a movement in a dance has one purpose to emphasize the movement. The repetition of the Kiprah Balun Dance movement occurs in the singget movement three times, and two of them have been combined with the seblak sampur movement. The combination aims to reduce the impression of monotony. The kebyak-kebyok sampur movement is 6 x 8 counts. Repetition of movements like this can indeed be used to move places, but movements with the same form make the audience bored, it would be better if it was only repeated at least four times and given variations so that it is not monotonous.

c. Variation

Variation is the provision of other effects to get and present different things. In the Kiprah Balun dance, this kind of variation is also carried out, namely in the singget sampur movement variety, namely the dancers continue to move towards the specified position and the other dancers remain in place, only providing variations in footwork. In addition to these movements, this is also done in the ukel suweng and seblak sampur movements.

d. Contrast

Contrast is displaying a new pattern, for example displaying fast movements combined with slow, soft, rough, and so on. This is done by still paying attention to the rhythm so that it is right and in accordance with the musical accompaniment. The contrast of movements performed in the Kiprah Balun dance is carried out in the variety of gallant walking movements and seblak sampur. In both of these types of movements, a combination of slow and fast movement tempos is combined.

e. Climax

The climax is the peak point as a result of the action in a dance performance. This peak point is the determinant for moving towards the completion of the dramatic design of a dance. The climax in this dance is located at the time of the kiprahan, namely in the trisik walking movement then junjungan then seblak sampur. This is marked by the use of sunglasses by the dancer, the change in character of this dance becomes slightly gallant and is supported by a fast, loud and senggakan tempo from the pengrawit.

### **3.2 Musical Accompaniment**

In a dance, of course, the most important element is needed, namely music to add dynamics to a movement. Musical accompaniment in the presentation of the Kiprah Balun dance. In this



creative process, the arrangement of the dance accompaniment was carried out together with the arrangement of the dance.



Picture 3.2.1. A set of Javanese Gamelan as accompaniment to Kiprah Balun Dance  
(Eggy Photo, September 15, 2024)

Lamongan regional music is the same as gamelan music in Central Java, namely 3 Kendang, demung, saron, peking, bonang barung, bonang penyerang, kempul, gong, kenong, gender bapok, gender penyerang. The musical composition uses Javanese kiprahan. The musical composition in the Kiprah Balun dance is the Javanese Gamelan Laras Slendro. In addition, the musical composition of the Kiprah Balun dance has 2 main parts, namely the Opening and Kiprahan.

a. Unity

The accompaniment of the Kiprah Balun dance is between the notation of pattern 1 and the others can be a unity because the arrangement is in accordance with the provisions or benchmarks in Javanese gamelan. One of these provisions is regarding the calculation of where the gong is placed. The rhythm used in this accompaniment consists of two types, namely soft and hard rhythms. The rhythm of the accompaniment at the beginning of the dance is a soft or slow rhythm as a depiction of a peaceful atmosphere, while during Kiprahan the rhythm changes to become louder as a depiction of an enthusiastic atmosphere.

This is in accordance with the message to be conveyed in the dance that humans are born into the world without bringing anything so they must learn about various things as provisions in playing a role in the wider community and as a woman must not be weak, but must be strong and enthusiastic in living life and be able to do men's work. The accompaniment used in the Kiprah Balun dance accompanies the dance because the dance is an East Javanese dance, namely in the Lamongan Regency area.

b. Repetition

The repetition in playing the accompaniment notes in this dance is related to the duration of the gendhing. The repetition is done on the accompaniment notes of pattern 2 buko to pattern 9.

c. Variations

The variations in the Kiprah Balun dance accompaniment are found in pattern 3, namely the lombo and rangkep rhythms.

d. Contrast

The contrast in the accompaniment of the Kiprah Balun dance is the difference in two rhythms, namely in pattern 7 and pattern 8. The



rhythm in pattern 7 and 8 of the balungan section has a slow and fast rhythm.

e. Climax

The climax of the Kiprah Balun dance accompaniment lies in the 11-part ending pattern.

### 3.3 Makeup, Costumes, and Properties

The Kiprah Balun dance is performed by female dancers and depicts a cheerful, dashing woman, or one who can do men's work. In this dance, there is no difference in makeup between one dancer and another because there is no characterization, so what is used is beautiful makeup. The makeup in the Kiprah Balun dance, in addition to beautifying the dancer, also strengthens the facial expression of the character of the dance being performed, namely a beautiful, cheerful, agile, and not weak woman.

In addition to makeup, the costumes in the dance also help strengthen the character of a dance. One way to find out is to look at the color of the clothes worn by the dancer. The clothes worn in the Kiprah Balun dance include a green kebaya (fertility), a batik sendhang motif kemben, orange trousers, a green-based rapek, an orange-based belt, and sunglasses.



Picture 3.3.1. Fashion Design Balun's Career

(Photo. Eggy, May 3, 2019)

#### 3.3.1 Analysis of costumes in the Kiprah Balun dance

The costumes in this dance are based on the use of green, namely jamang, kebaya, kemben, and rapek. The Kiprah Balun dance costume has an emphasis or dominance of green which has a meaning full of calm, peace, fertility, prosperity, and harmony. The reason behind the choice of this dominant color is in accordance with the theme raised, namely fertility and harmony.

In the application of the green kemben color, it contrasts with the red sampur which has a golden yellow color at the end of the sampur, but the two colors remain harmonious when combined. Likewise, the jamang which is decorated with golden yellow, red, orange, and green, these colors contrast when combined so that each color is clearly visible.

In the Kiprah Balun dance, sunglasses are used in the middle of the dance presentation, namely during Kiprahan. The use of these glasses aims to help emphasize his dashing and masculine character.

The makeup used in this dance also uses various make-up with various colors. The make up used in the Kiprah Balun dance consists of foundation, loose powder, compact powder, black eyebrow pencil, peach blush, light brown, gold, black, and white eye shadow and red lipstick. The various make ups are used to emphasize the character of the dancer.



#### 4. CONCLUSION

The 2019 Kiprah Balun Dance Performance began as a necessity for the 2019 East Java Dance Festival which then continued in Lamongan Regency as a filler for National holidays, Lamongan's Anniversary, and other events. In addition, it was also staged at Taman Mini Indonesia Indah Jakarta as a representative of the 2019 Lamongan Dance Ambassador. In 2020, the Lamongan Regency Culture and Tourism Office also held a socialization of the 2019 Kiprah Balun Dance choreography to the Lamongan Community in the North Coast Arts Festival virtually and uploaded via the Youtube platform. In this activity, of course, it has the aim as a form of preserving the Kiprah Balun dance. The 2019 Kiprah Balun Dance choreography still represents the Kiprah Bahlun dance with characteristic movement structures which are then strengthened by a musical atmosphere.

#### AUTHOR CONTRIBUTIONS

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