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## Form And Style Of Presentation Of The Remo Putri Dance Ludruk Karya Budaya Mojokerto

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**Abstrak:** Tari Remo Putri adalah tarian pembukaan pada pertunjukan Ludruk Karya Budaya Mojokerto yang ditarikan oleh beberapa seniman Travesty Ludruk Karya Budaya Mojokerto. Bentuk dan Gaya Penyajian Tari Remo Putri memiliki karakteristik yang menjadi keunikan dari Ludruk Karya Budaya Mojokerto. Tujuan penelitian adalah mendeskripsikan Bentuk Penyajian Tari Remo Putri dan Gaya Penyajian Tari Remo Putri pada Ludruk Karya Budaya Mojokerto. Untuk menjawab tujuan penelitian dan untuk memperoleh data yang relevan maka penulis menggunakan pendekatan penelitian melalui metode deskriptif kualitatif dengan teknik pengumpulan data meliputi observasi, wawancara, dan dokumentasi. Hasil penelitian tentang Bentuk Penyajian meliputi gerak, pola lantai, tata rias, dan tata busana Tari Remo Putri Ludruk Karya Budaya. Tari Remo Putri Ludruk Karya Budaya Mojokerto memiliki gerakan-gerakan sederhana sehingga menonjolkan karakter anggun dan feminim. Koreografinya mencerminkan serangkaian gerakan yang dikembangkan melalui praktik kolaboratif antara penari lama pada tahun 2018 dan penari baru pada tahun 2024. Pola lantai, tata rias, kostum, dan aksesoris juga sangat diperhatikan untuk menunjang penampilan para penari terutama pada seniman Travesty Ludruk Karya Budaya. Hasil penelitian tentang Gaya Penyajian meliputi Gaya emblematic yang menonjolkan gerakan ekspresif, yang memainkan peran krusial dalam menggambarkan karakter wanita, mencontohkan fleksibilitas budaya lokal, dan menggabungkan perpaduan harmonis antara tari dan representasi karakter.

**Kata Kunci:** Bentuk dan Gaya Penyajian, Tari Remo Putri, Ludruk, Tari

**Abstract:** Remo Putri Dance is the opening dance in the Ludruk Karya Budaya Mojokerto performance danced by several Travesty Ludruk Karya Budaya Mojokerto artists. The Form and Presentation Style of Remo Putri Dance has characteristics that are unique to Ludruk Karya Budaya Mojokerto. The purpose of this study is to describe the Presentation Form of Remo Putri Dance and the Presentation Style of Remo Putri Dance in Ludruk Karya Budaya Mojokerto. To answer the research objectives and to obtain relevant data, the author uses a research approach through a qualitative descriptive method with data collection techniques including observation, interviews, and documentation. The results of the study on the Presentation Form include movements, floor patterns, make-up, and costumes of the Remo Putri Ludruk Karya Budaya Dance. The Remo Putri Ludruk Karya Budaya Mojokerto Dance has simple movements that highlight graceful and feminine characters. The choreography reflects a series of movements developed through collaborative practices between veteran dancers in 2018 and new dancers in 2024. Floor patterns,



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make-up, costumes, and accessories are also closely monitored to support the dancers' performances, especially for Travesty Ludruk Karya Budaya artists. The results of the research on Presentation Style include the emblematic style that emphasizes expressive movements, which plays a crucial role in depicting female characters, exemplifying the flexibility of local culture, and combining a harmonious blend of dance and character representation.

**Keywords:** Form and Style of Presentation, Remo Putri Dance, Ludruk, Dance

## 1. INTRODUCTION

Remo Dance is the opening dance in the Ludruk performance, this dance is one of the typical dances in East Java that is still developing today and continues to be preserved by East Javanese artists. Remo Dance is a dance that is usually danced by men, because it is related to a warrior figure at that time. In its development, Remo Dance which used to be closely related to Ludruk Art, it turns out that Remo Dance can now be performed without Ludruk Art. Remo Dance can be performed in various events such as cultural festivals, welcoming guests, weddings and so on. This can happen because of adjustments in several things. The adjustments include reducing some movements, not using kidung, and using adjusted makeup. This method was first initiated by Munal Fatah. With the aim that Remo Dance remains sustainable and spreads widely outside Ludruk Art (Wahyudiyanto, 2020). However, in the presentation of Ludruk, the existence of Remo Dance is one part that cannot be left out, Remo Dance in the presentation of Ludruk is usually referred to as NgRemo by the audience. Remo Dance in the presentation of Ludruk there are 2 types, namely Remo Dance Ludruk Gedhongan and Remo Dance Ludruk Teroban. Remo Dance Ludruk Gedhongan is a Remo Dance performed in Ludruk Tobongan (Gedhongan), the Remo Dance is only accompanied by simple musical instruments consisting of saron and kendang. While Remo Dance Ludruk Teroban is a Remo Dance performed in the presentation of Ludruk in Teroban or can be called a call from one place of celebration to another, Remo Dance in Ludruk Teroban is usually accompanied by a complete gamelan because Ludruk Teroban is a Ludruk whose Ludruk presentation is held based on a call or invitation from a respondent or a family who has a celebration. In addition, there are several Remo artists who have developed Remo Dance with their own style and ideas, one of which is the Remo Putri Dance by Ludruk Karya Budaya. Remo Putri Dance is a dance in which there is a characteristic music, namely the accompaniment of jula-juli music which only uses the distinctive slendro and cengkok laras gending. Remo Putri Dance as an opening dance which is the beginning of welcoming guests and depicting the form of gratitude conveyed by the artists through dance movements. There are several types of Remo Putri Dance styles that have developed, for example the Malang and Surabaya styles. The difference between these 2 styles can be seen from the dance movements and also the kidungan. Remo Putri Dance (Ludruk) is usually danced by female artists so that this Remo Dance also uses beautiful makeup as a complement to its stage appearance, but in its development this Remo Putri Dance is more danced by male artists who are slightly feminine or commonly called Travesty. Travesty is a parody, caricature or mockery in the dictionary of foreign loan words in Indonesian and Travesty is someone

who tends to wear clothes of the opposite sex (Badudu, 2009: 351-352 in (Hidayat, 2020)). So it can be concluded that Travesty is someone who was born as a man but developed into a feminine man. Travesty plays a very important role in the Ludruk performance, because Travesty's role in the Ludruk performance is to attract the audience to watch it. Because Travesty provides a different form so that it can influence the audience's sense of seeing it. This travesty can be found in almost all Ludruk performing arts groups, one of which is in the Ludruk Karya Budaya arts group.

The Ludruk Karya Budaya Arts Group is one of the Ludruk groups from the Mojokerto area led by Eko Edy Santoso or better known as Cak Edy Karya which was founded on May 29, 1969 until now. The Ludruk Karya Budaya Group is one of the Ludruk Arts Groups that maintains Travesty as a member of its performers. Not only one or two people are maintained as permanent players in this Ludruk Karya Budaya, but one hundred percent of the players or members of this Ludruk Karya Budaya are Travesty. These travesty-travesty not only act as actors, but also as players of certain parts in the Ludruk performance. This makes the Travesty-travesty of Ludruk Karya Budaya professional artists, because they do not only have one ability in art, but have many abilities. Travesty artists in Ludruk Karya Budaya are trained in all fields of art, for example theater, singing, make-up, and dancing. Like in dancing the Remo Putri Dance, travesty artists are required to be able to dance this dance as an opening act in the Ludruk performance. In Ludruk Karya Budaya, this dance is performed in group formations because the dance movements have been standardized from 2018 until now. So that the dance So that the Remo Putri Dance in Ludruk Karya Budaya has similar movements between one dancer and another. In this Remo Putri Dance performance, travesty not only dances but also sings in a typical Surabaya way in turns. The properties used in this dance are a red scarf/sampur or usually adjusted to the event or agreement between other dancers, gongseng, and white socks. In the Remo Putri Dance, travesty artists dress up as women because in this dance the makeup used is beautiful makeup. (interview with Mbok Yanti, 2024) The author is interested in researching the Remo Putri Dance created by Ludruk Karya Budaya which is performed by travesty Ludruk Karya Budaya because the form and style of presentation of the Remo Putri Dance in Ludruk Karya Budaya is to have distinctive movements, which have been contaminated with Munali Fatah movements, have typical Surabaya chants and movement structures that have been standardized from 2018 to the present (interview with Suyanti, 2024). This Remo Putri Dance has been developed from year to year as one of the changes or developments carried out by Ludruk Karya Budaya, so that currently Karya Budaya has a compactness in dancing the Remo Putri Dance. The properties used in this Remo Putri Dance are a shawl/sampur and gongseng. While for the make-up used is corrective make-up that is usually used by women to look beautiful by highlighting the advantages or perfecting some parts of the face that are less than perfect, this makes the author interested in researching because the travesty involved is expected to be able to make themselves up to be women. With this phenomenon, this becomes the author's interest in researching the form of presentation of the Remo Putri Dance in Ludruk Karya Budaya.

## 2. METHOD

This study uses a qualitative research method. Qualitative research is a research process to understand human or social phenomena by creating a comprehensive and complex picture that can be presented in words, reporting detailed views obtained from informant sources, and carried out in a natural setting (Walidin, Saifullah & Tabrani, 2015: 77 in (Fadli, 2021)). Qualitative research is based on scientific knowledge as a descriptive need and humans as research tools. In qualitative data, researchers explain or describe in sentences that are arranged based on the type of problem data that exists to arrive at conclusions. Qualitative research seeks to systematically, realistically and accurately describe the phenomena or relationships being studied. This research approach is used because researchers want to describe things related to conditions and phenomena in the form of written or spoken words from people being observed or informants (Moleong, 1994: 3). In qualitative research, you can get direct and in-depth observations from statements by members/artists and activities carried out by the group. By using this research approach, researchers can obtain data directly from existing data sources. After obtaining the data, researchers can manage and analyze the data by describing and concluding the data to answer the formulation of the problem that has been formulated. Researchers use a Qualitative approach because the information obtained is found in the sources involved in the performance. Data collection techniques are techniques used to obtain data from informants that aim to answer the problems in the researcher's research structure. If in collecting data, researchers do not understand the techniques used, then a study will not answer the problem properly. Some techniques used in data collection are literature studies, observations, interviews, and documentation.

Observation is direct observation of the object or condition being studied. Observations can be made using observation tools or only with the human eye, making it easier for researchers to digest data or understand the information obtained. In this study, observations were carried out by researchers during the Ludruk Karya Budaya performance at the performance venue or response location. The observations conducted by the researcher are direct or covert observations, namely observations conducted in which in the process of taking or collecting data the researcher states frankly to the resource person or presenter involved that the researcher is conducting observations of the resource person or presenter of the art. then supported by direct interviews as a data collection process by asking questions to respondents directly. Interviews can be structured (standard questions) or unstructured (more flexible questions). In this study, the researcher used structured and unstructured interview techniques because to expand the collection of information needed by the researcher. The researcher conducted the interview process at the resource person's house and also at the response location, because the researcher adjusted the schedule of activities owned by the resource person. Interviews were conducted by researchers in order to obtain very real information and in accordance with the events on stage. Then data from observations and interviews will also be recorded during the documentation process. data collection process by asking questions to respondents directly. Interviews can be structured (standard questions) or unstructured (more flexible questions). In this study, the researcher used structured and

unstructured interview techniques because to expand the collection of information needed by the researcher. The researcher conducted the interview process at the source's house and also at the response location, because the researcher adjusted the schedule of activities owned by the source. The interview was conducted by the researcher in order to obtain very real information and in accordance with the events on stage to find out how relevant the statements between the source and the real situation of the Ludruk performance were. By using this technique, the researcher can obtain data from various available data sources.

### 3. RESULTS AND DISCUSSION

#### 3.1 Presentation Form of Remo Putri Ludruk Dance, Mojokerto Cultural Work

The presentation form of Remo Putri Ludruk Karya Budaya Dance is supported by several presentation elements including movement, floor patterns, make-up, and costume. The following is a further explanation of these elements:

3.1.1 Remo Putri Dance is a dance that uses simple movements that are easy to imitate, repeat, and can be adjusted to the dancer's abilities (Interview Suyanti, 2024). The depiction of the movements of the Remo Putri Ludruk Karya Budaya Dance is almost the same as the Remo Putri Ludruk Dance in general, but the only difference is in the dancers and also some movements that are fixed and also created by the dancers and Sunawan as the choreographer in Ludruk Karya Budaya. The movements of the Remo Putri Ludruk Karya Budaya Dance have movements that depict a woman who is graceful, beautiful and has a feminine character. Soft movements are one of the characteristics of the Remo Putri Ludruk Karya Budaya Dance because the movements of the Remo Putri Dance, although smooth and graceful, remain energetic in their delivery, this aims to highlight the beauty of a dancer's posture and facial expressions. In the Remo Putri Ludruk Karya Budaya Dance performance, the movements used by the dancers are the result of the creation of equalizing movements between dancers, this equalization was carried out from 2018 to 2024. The variety of movements in the Remo Putri Ludruk Karya Budaya Dance is divided into three parts, namely:

##### Initial Dance Section

The initial dance section or often called the introduction or introduction is a crucial moment in a dance performance. This section functions as an entry point for the audience to understand and feel the essence of the dance that will be presented. The initial dance section has the main function of attracting the audience's attention, as an initial introduction to the dance theme, to create an atmosphere that is built in the dance.

The variety of movements in the initial section of the Remo Putri Ludruk Karya Budaya Dance are Adeg-adeg, seblak sampur, gandewa, gantungan, ngrawit, kencrongan,

1. The Adeg-adeg movement variety is the initial movement of the Remo Putri Ludruk Karya Budaya Dance. This movement is done with the right hand forming a nyatok buka and the left hand holding a sampur. This movement variety is done repeatedly.
2. The Seblak Sampur movement variety is a movement that is done by the left hand flicking the sampur in while the right hand flicks the sampur out. This movement is done repeatedly according to the accompaniment of music.

3. Gandewa movement variety is a movement that is done by forming a nyatok buka with the high position of the hand parallel to the bottom of the chest, then moved upwards alternately right and left. The picture above is how to move the right hand of the gandewa, by moving the right hand upwards and the left hand below parallel to the height of the chest.
4. Gandewa left hand movement variety is a movement done by the right hand forming a nyatok buka with the right hand high position parallel to the bottom of the chest, and the left hand position is above like the ulap-ulap movement and this movement is done alternately right and left.
5. Gantung movement variety is a movement done by the Adeg-adeg movement variety but the position is slightly different, namely the right leg is hung facing diagonally to the left and the hands holding the sampur are both.
6. Kencrongan movement variety is a movement done by the hand position the same as Gantung and Adeg-adeg but the right leg gejug bumi for three times with the aim of sounding the gongseng attached to the right foot.

The Main Part of the Dance is the part where the story, message, or theme of the dance is fully developed. This is the part that is most awaited by the audience because this is where they will witness the peak of the dancer's artistic expression. The main part of the dance has a function to develop the theme of the dance that has been introduced in the beginning of the dance, to convey the message contained in the dance, create the climax of the dance and express the character of the dancer through complex movements. The variety of movements in the main part of the Remo Putri Ludruk Karya Budaya Dance are ukel karno, ceklekan, tumpang tali, ayam alas, slempangan.

1. The variety of ukel karno step movements or the first step is done by holding the sampur with the left hand then the right hand does the seblak sampur movement upwards.
2. The variety of ukel karno step movements or the second step is done by moving the variety of the first step directly continued with the movement of the left hand beside the body and the right hand grasping with the thumb out which is on the right side of the body.
3. Variety of Ukel Karno Movements step or Step three is done with the left hand swiping the sampur to the side and the right hand doing the Ulap Ulap Movement.
4. Variety of Ukel Karno Movements step four is done with the opposite position of the second step, namely the position of the right hand doing the Seblak Sampur Movement and the left hand forming a grip with the position of the thumb out.
5. Variety of Ukel Karno Movements step five is done like the step or Step three but in reverse because in the fifth step the position of the right hand is doing the Seblak Sampur Movement while the left hand is doing the Ulap Ulap Movement.
6. Variety of Ukel Karno Movements step six is done with the position of both hands at the side of the body forming a grip with the position of both thumbs out.
7. Variety of Ukel Karno movements is a movement that is done by positioning the hand to form a thumb that is moved up and down slightly diagonally according to the direction of the hand that is moved, for example the right hand then the movement of the right hand is slightly diagonally to the right. At the same

time, the left hand grabs the sampur after the right hand moves up and down.

8. Variety of Right Check movements is a movement that is done by the right hand forming a grip with the thumb out then moving it up and down but its height is only as high as below the chest, with the position of the left hand holding the sampur. This movement is done alternately.
9. Variety of Left Check movements is a movement that is done by the left hand forming a grip with the thumb out then moving it up and down but its height is only as high as below the chest, with the position of the right hand holding the sampur. This movement is done alternately between the right and left hands by adjusting the music accompaniment.
10. The variety of right Tumpang Tali movements is a variety of movements that are done by placing the right hand on top like the ulap-ulap movement but not moving and the left hand is below, this movement is done repeatedly until the accompaniment of the gending or the predetermined count runs out.
11. The variety of left Tumpang Tali movements is a movement that is done by placing the left hand on top like the ulap-ulap movement but not moving and the right hand is below, this movement is done repeatedly until the accompaniment of the gending or the predetermined count runs out.
12. The variety of Ayam Alas movements is a movement that is done by placing the left hand sampur around the shoulder, then the right hand performs seblak sampur. Movement This is done repeatedly while walking slowly to the accompaniment of music.
13. Various Slempeangan movements are movements that are done by putting both sampurs around the right and left shoulders and then doing them together with walking slowly.

Floor patterns are lines or formations made by choreographers or dancers when moving on stage. This floor pattern is formed because there are several people moving on stage. This floor pattern plays an important role in a dance performance because it can beautify the appearance by looking more dynamic and aesthetic, telling a story because the floor pattern is formed using a storyline, making it easier for the audience to see and understand the dance flow, and showing the compactness and cooperation of the dancers in dancing a dance. The floor pattern used in the Remo Putri Ludruk Karya Budaya Dance uses various floor patterns, the floor pattern used is adjusted to the movement being performed. This aims to make it easier for the dancer to move and also make it easier for the audience to see the dancer's dance movements freely without eliminating the aesthetics of the dance. The floor patterns used are predominantly easy floor patterns such as the letters U and V, but there is a unique floor pattern form used by the dancers of the Remo Putri Ludruk Karya Budaya Dance, namely X or the X cross path which is used during the ayu lapahan (interview with Sunawan, 2024). This shows that the use of floor patterns in this dance is very much considered for its beauty and usefulness.

The 1st floor pattern is in the initial Tanjak movement section, the initial position for entering the stage, with green as dancer 1, blue as dancer 2, orange as dancer 3 and yellow as dancer 4. The 2nd floor pattern is in the Lampah movement section, the dancers change positions with a combination of X and straight patterns, done repeatedly until the gending is finished and returns to its original position.

The 3rd floor pattern is in the dangdut movement section, the dancers remain in the starting position in the Lampah section by dancing according to the abilities of each dancer. The 4th floor pattern is in the ayam alas movement section, the dancers move from front to back and from back to front repeatedly until the ayam alas part of the gending ends. The 5th floor pattern is in the kidungan movement section, in this position the dancers initially remain in the starting position after the ayam alas, then take turns moving forward to sing the jula juli gending. The 6th floor pattern is in the jogetan movement section, the dancers move from right to left and from left to right or commonly called exchanging places with the side dancers until the gending accompaniment ends. The 7th floor pattern is in the movement section after the jogetan, the dancers remain in the last position after the jogetan, in this position the dancers dance according to their abilities or the term is keendelannya. The 8th floor pattern is in the movement section after the Jula Juli kidungan, the dancers move places after singing Jula Juli dangdut, exchanging places from front to back and from back to front until the accompaniment of the gending is finished and the dancers are in the starting position. The 9th floor pattern is in the ceklekan movement section and so on, the dancers are in the last position after singing Julla Juli dangdut, in this position the dancers return to the starting position or the initial tanjak position. The 10th floor pattern is in the closing movement or closingan, the dancers are in the starting tanjak position and are closed with offerings which are continued with the dancers slowly stepping back to get off the stage.

Makeup is an effort to change the facial lines to match the theme of the dance being performed. In the Remo Putri Ludruk Karya Budaya Dance, the makeup used is the makeup commonly used by Dancers who play female characters. This makeup has an influence on a dancer, especially a Remo Ludruk Karya Budaya Dance dancer who is a male artist. The makeup of the Remo Putri Dance is realized with thick strokes of makeup, starting from thick eyebrows, pink blush on, eye shadow using gradient shadow that makes the eyes a little sharp, curly eyelashes, and red or pink lipstick as a complement to the beauty of a dancer. Remo Putri Dance dancers usually use dark eyeshadow makeup on the back of the eyes and light colored on the front of the eyes, but not a few other dancers also use soft makeup in order to keep up with the times, this usually lies in the difference between senior and junior dancers because senior dancers usually use thick and sharp makeup while junior dancers use soft and flawless makeup. One of the complements or supporters is the dancer's hairdo, in the Remo Putri Ludruk Karya Budaya Dance the dancer uses a Javanese bun equipped with seven or nine cunduk mentul according to the agreement with the other dancers. This is because the Remo Putri Ludruk Karya Budaya Dance is a type of dance that presents the embodiment of character as in accordance with the theme of the dance being conveyed. So that the make-up used shows beautiful facial lines which aim for the audience to be able to see the dancer's face more clearly from close range and also from a relatively far distance. Costumes help convey the character of the dance by the dancer who has a symbolic function. Poor clothing will be a burden for the dancer because it causes limitations in the dancer's movements in dancing. The clothing used by the dancers of the Remo Putri Ludruk Karya Budaya Dance is the same as the Remo Putri Dance in general. The Remo Putri Ludruk Karya Budaya Dance Costume consists of a sampur, pants, front sempyok, back sempyok, gombyok belt, belt, right and left boro-boro, mekak, ilat. Costumes are a supporting role in a dance, which function



to beautify the movement and also support the dance movements performed by the dancer. The Remo Putri Ludruk Karya Budaya Dance has one property that greatly supports the dance performance, namely white socks and Gongseng, gongseng does not only function as a supporting property but also has a function to beautify and clarify the beat of the dance tempo. The clothing owned by Ludruk Karya Budaya has a symbol of Ludruk Karya Budaya itself which is located on the front sempyok and back sempyok of the clothing, this is also what makes the clothing owned by Ludruk Karya Budaya itself unique (interview with Suyanti, 2024). The procedure for wearing the Remo Putri Ludruk Karya Budaya Dance clothes is the same as wearing the Remo Putri Dance clothes in general, starting from pants, front sempyok, back sempyok, right and left boro-boro, kemben, mekak, gombyok belt, belt, ilat.

### **3.2 Presentation Style of Remo Putri Ludruk Dance, Mojokerto Cultural Work**

The style in the presentation of the Remo Putri Ludruk Karya Budaya Dance is the same as the Remo Putri Dance in other Ludruk, using a variety of jula-juli accompaniments from rhythm I to rhythm II and a drum pattern that leads the tempo of the accompaniment. The Remo Putri Ludruk Karya Budaya Dance also has characteristics that lie in several movements and chants sung by travesty artists. In the Remo Putri Ludruk Karya Budaya Dance, there are several movements that are created to add beauty and also as a characteristic of Ludruk Karya Budaya. One of the characteristics of the movements of Ludruk Karya Budaya is the creative movement that lies in the chants accompanied by dangdut creations that are characteristic of Ludruk Karya Budaya, while the style of movement used by the Remo Ludruk Karya Budaya Dance is the Surabaya style (Interview with Pak Narto, 2024). The style of delivery of the dance is also influenced by the appreciation of the travesty artists who perform the movements so that in the Remo Putri Ludruk Karya Budaya Dance, there is harmony of movement between one dancer and another which aims to beautify the group appearance of the Remo Putri Ludruk Karya Budaya Dance. The presentation by travesty artists adds an artistic and social dimension to the Remo Putri Ludruk performance because it reflects the flexibility of local culture in responding to gender limitations in the performing arts. Travesty artists in Ludruk Karya Budaya Mojokerto have been recognized for their ability to play female roles both in theater or acting and in dance, because they are considered more expressive in conveying the character of a person or the character of a dancer in a performance. So that travesty artists in Ludruk Karya Budaya have an important role in several things such as dancing a dance and carrying characters in acting, because travesty artists have a different or separate delivery style from the gender that they should have. So that the presentation style that is delivered is also always attached to the expression of a dance performance in the form of traditional or modern nuances, Remo Putri Ludruk Karya Budaya Dance has traditional and modern nuances.

The presentation style of Remo Putri Ludruk Karya Budaya Dance has several characteristics including dynamic and expressive dance movements, elegant and traditional, interacting with the audience, and distinctive musical accompaniment. Unlike the male version which is full of energy and masculinity in the delivery of movements and characters, this Remo Putri Dance is performed with soft, graceful, and flowing movements because Remo Putri Dance displays the character of Javanese women who are refined and full of politeness. The presentation of Remo Putri Ludruk Karya Budaya Dance uses the

accompaniment of Julia Juli and krucilan gending, one of these gending is one of the parts created by the gending accompaniment to accompany the Remo Putri Dance. The creation in question is in the Julia Juli dangdut section, in this section the singer is accompanied by a gending with a dangdut nuance so that in this section the singer usually takes turns because of the many requests for gending from the singer.

#### 4. CONCLUSION

The results of the research conducted by researchers who have produced a discussion on the Form and Presentation Style of the Remo Putri Ludruk Karya Budaya Mojokerto Dance can be concluded that the Remo Putri Ludruk Karya Budaya Dance not only provides artistic entertainment, but also becomes a medium for preserving culture and preserving travesty artists who are members of Ludruk Karya Budaya. In the art of Ludruk Karya Budaya, it is not only the Remo Putri Dance that is developed but also starting from the development of the presentation of Ludruk Karya Budaya, which has several sequences such as giro, choir, Remo Gaya Putra Dance, Remo Putri Dance, Remo Gandrung Dance, Bedhayan, Campursari, Jokes/Jokes, Lakon, and Tutup. The results of the research on the form and presentation style of the Remo Putri Ludruk Karya Budaya Dance include the Form of Presentation and Presentation Style used by Ludruk Karya Budaya Mojokerto. The Form of Presentation of the Remo Putri Ludruk Karya Budaya Mojokerto Dance contains the Movement, floor patterns, make-up and costume used by the dancers of the Remo Putri Ludruk Karya Budaya Mojokerto Dance. The movements used in the Remo Putri Ludruk Dance, Mojokerto Cultural Work are divided into three parts, there are the initial movement, the main movement, and the closing movement. The initial movement is found in the adeg-adeg, seblak sampur, gandewa, gantungan, ngrawit, kencrongan movements. The main movement is found in the ukel karno, ceklekan, tumpeng tali, ayam alas, and slempangan movements. The closing movement is found in the langit bumi 1, langit bumi 2, and tanjak akhir movements. In the three parts of the movement, there are various movements that are performed repeatedly by adjusting the accompaniment of the gending. The floor patterns used in the Remo Putri Ludruk Dance, Mojokerto Cultural Work, are varied but many use the U pattern, there is an interesting pattern that is different from the others, namely using the X path in the lampahan ayu movement, besides being unique and different, this X path is useful for dancers to control the stage and see the audience from several directions. The makeup used by the dancers of Remo Ludruk Dance, Mojokerto Cultural Works is like the makeup used by dancers with beautiful characters in general, but the difference is that the dancers of Remo Putri Ludruk, Mojokerto Cultural Works use makeup that suits the wishes or abilities of each dancer, such as senior dancers using thick and sharp makeup such as black eyebrows, red blush on, thick shading, dark gradation eyeshadow and dark or red lipstick, while junior dancers are different from senior dancers because they prefer to use soft and seamless because they choose to look beautiful and graceful, not a few junior dancers also wear contact lenses to support the makeup they have used. The costume in the Remo Putri Ludruk Karya Budaya Dance uses soft and sweat-absorbent materials such as velvet, this material is widely used by other artists to make Remo Dance clothes or costumes in general, the clothes used by the Remo Ludruk Karya Budaya Mojokerto dancers are the same as other Remo Ludruk Dance dancers who wear pants, back sempyok, front sempyok, boro-boro, mekak, gombyok belt, belt, ilat, sampur, gongseng and white socks, what distinguishes it from other Remo Ludruk Dance costumes is in the motif of the clothes in Ludruk Karya Budaya Mojokerto, the clothes have a logo motif from Ludruk Karya Budaya itself so that the costumes or clothes are different from those of other Ludruk. The presentation style contained in the Remo Putri Dance Ludruk Karya Budaya Mojokerto has the same form and presentation style as other Ludruk which uses varying jula-juli accompaniment starting from rhythm I to rhythm II, but what distinguishes it from the presentation style of the Remo Putri Dance in other Ludruk is the style of Surabaya Movement, creative Movement and kidungan accompanied by dangdut creations typical of Ludruk Karya Budaya Mojokerto. The presentation style used by Ludruk Karya Budaya Mojokerto refers to the emblemic style

because this style is a formal variation in material culture that has a different reference and conveys a clear message from a community group so that it can be concluded that the variety of Movements used by the dancers of the Remo Putri Dance Ludruk Karya Budaya Mojokerto applies the emblematic style because the Movements they have are the result of the harmony of Movements or creations carried out by Ludruk Karya Budaya Mojokerto. The presentation of the Remo Putri Ludruk Dance, a Mojokerto Cultural Work, uses the accompaniment of the Jula Juli and Krucilan gending, which is one of the parts created by the gending accompanist to accompany the Remo Putri Dance.

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