



## EXPLORATION OF THE ACTION AND REACTION OF THE SPIRIT KITE GAME IN THE DANCE WORK “BINTANG JATUH”

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**Abstract:** The dance work entitled Bintang Jatuh or Shooting Star explores the actions and reactions of playing kitiran, namely darting, running, looking up, spinning, and catching. The idea for this work was created from the empirical experience of life in Bungkul Park, which was interested in a phenomenon of children's activities playing kitiran which produced visuals like shooting stars. Kitiran is a traditional game played by children, a game made of bamboo decorated with colored tape or tape and there are small LED lights. The kitiran game is played similarly to playing a catapult aimed at the sky, then the children look up to wait and observe the kitiran which can fall in various places, then the children will prepare to run to catch the kitiran. Something interesting about the kitiran when the children wait for the kitiran to fall is then analogized to the phenomenon of shooting stars as a symbol of hope. The process and creation carried out using the construction method 1 which has stages from initial stimulation, determining the type, determining the presentation mode, improvisation, evaluation, then selection and refinement of the motif. This dance work uses a dramatic dance type that focuses on the atmosphere that is to be presented and does not stage a story and uses a symbolic representative presentation mode in communicating and conveying with the audience. The techniques used are spin (turning), floorwork, staccato, and collabs, through bodily experiences that have been passed by the choreographer who presents the quality and range of movements that are broad, wide, and try to go beyond the limits of the body that has no limits.

**Keywords:** Spinning Top Game, Playing Action, Shooting Star, Empirical

### 1. INTRODUCTION

Bungkul Park is one of the parks in Surabaya City and can also be called an icon of the park in Surabaya City, because Bungkul Park has received an award or achievement, namely The 2013 Asian Townscape Award from the United Nations as the Best Park in Asia in 2013. Not only as a park that is a destination for the people of Surabaya to vacation or relax, but Bungkul Park can also be an educational place for children, because it has many playground facilities, game rides that can be enjoyed and of course safe for children. In addition to the playground facilities that serve as a place for children to play, Bungkul Park also has an iconic spot called a roundabout or circle in the center of Bungkul Park which is used by visitors, especially children, who are also free to play here and there. This roundabout spot is a suitable place for children to play because of its spacious place, and in this spot, children often play with toys brought from home or bought from local vendors who sell toys. The



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game that is often played in this spot area is the kite game, almost all the children in this spot all play the kite and it has become one of the characteristics of Bungkul Park and also the roundabout spot area with the kite game.

Kite game is a game that is predominantly played by children, a game that is still considered a traditional game because the materials used to make this kitiran toy are from simple materials and easy to get. The game is made of 2 bamboo blades that have been thinned and made into one using tape or paper tape on the bottom only, then these 2 bamboo blades are given clear tape and also colored on each bamboo and also given colored paper (shaped square, rhombus, parallelogram, and many more) according to the creativity of the trader, in addition to that, a hook is given at the bottom of the bamboo made of thick wire that is curved and glued by paper tape, to make this kitiran more attractive the traders or makers provide small LED lights that are strung with short cables and put a watch battery for power or so that the lights can light up so that it becomes part of the decoration on the kitiran toy. This game is played the same as a catapult but is directed upwards or the sky, and requires a tool made of bamboo also with a rubber valve stick shape that is tied using ordinary rubber or rubber bands.

This game is very interesting because it creates a pleasant atmosphere and euphoria and is very appropriate for children's play media and facilities at their age level, in addition to playing actions that rely on physical and agility also rely on the child's keenness, accuracy, and focus to see his propeller because when playing this game there will be many other children who also play so that there are many propellers that are flown into the sky. With the direction of the propeller falling uncertainly and if it falls far from where it stands then the children will be ready to run and catch it before it falls to the ground or hits other visitors, this game can also train children's sensitivity because they must be aware whether there are people nearby or not because the view will always look up to watch the propeller so as not to lose track or misplace someone's propeller, so that they can estimate whether it will touch or collide with others and have the spontaneity to avoid it.

In addition to the very pleasant atmosphere and euphoria of playing as well as the benefits of this game on physical, kinesthetic, motoric, cognitive, and sensitivity, the kitiran game also creates a very beautiful visual because when it comes down or lands the kitiran will spin slowly using 2 bamboo blades which will later open and split like a flower to maintain the balance of the kitiran so that it remains controlled to fall down, plus colored tape, colored paper, and lights on the kitiran decoration create an effect like a shooting star which is very beautiful to see repeatedly, this also becomes an attraction for children to keep playing it for a fairly long duration of time. Interest in the idea or concept of the kitiran game that creates a pleasant and very cheerful atmosphere and euphoria because of the very exciting playing action and also the visual of the kitiran that is like a shooting star, adding to the attraction that becomes a complexity in the kitiran game that is very useful for the development of children at their age, this becomes an interest in awakening memories and memories of childhood bodies to be reapplied in an art performance.

Kitiran when viewed in general and comprehensively, apart from being a game played by children and also as a medium of

learning and entertainment, it turns out that the kitiran game has a high local value and deep meaning about a hope in human life, which is found in the perspective of traders and also when playing the kitiran game. In the process of making this kitiran, the traders already have hopes for what is made, namely kitiran, have hopes that the kitiran they sell will sell, and have hopes that when sold the community will respond, especially children who are interested and have fun playing the kitiran game.

## 2. METHOD

According to Seyamour, quoted by Sal Murgiyanto in his book entitled "Criticism of Performance and Experience of Beauty", Choreography is an activity created due to creativity that will have an impact or provide an organized external expression of internal images, feelings, and ideas that reflect the idea of choreographic experience that can be unique (2016:69). The process of composing a dance will later help and will become a means of developing creativity through several stages of the dance composing process, namely the exploration, improvisation, and formation stages that have become a unity in the choreography process. This method has stages of work, starting from:

a) Early Stimulation

According to Smith in his book entitled Dance Composition which has been translated by Ben Suharto, it explains that dance works have five stages or processes in using the construction method, which is applied as a start for the process and creation of dance works carried out by construction method 1 which consists of initial stimulation, determining the type of dance, determining the mode of presentation, improvisation, evaluation, selection and refinement of motifs. In this dance work, construction method 1 is used as a basis for the process of creating dance works.

b) Office Type

This dance work uses a dramatic dance type in which there is an idea that is communicated very strongly and dynamically and full of tension, the dramatic dance type focuses on an event or atmosphere that does not play a story. The dramatic dance type is tied to emotions and events that are directly related to humans, with this character is something that needs to be considered. Therefore, the choreographer must be careful and properly study the character and how the appropriate atmosphere in reality is then poured into the dance movements. In addition, the dramatic dance type also always has a relationship between individuals, this emotional relationship does not have to be explicit between the dancers, but it will clearly be an emotional relationship between dancers 1 and another dancer (Smith, 1985:20).

c) Presentation Mode

According to Smith, as explained in his book entitled Dance Composition, the presentation mode is divided into two, namely representative and symbolic. Representative is a clear communication between the choreographer and the audience about what is to be conveyed

from the movement, dance parts, and also the dance work clearly that can be understood and has the same perspective or point of view as the audience which is the choreographer's goal so that it can be understood more easily. Symbolic in dance works has a sign or forms created by the choreographer with the aim that what is to be conveyed must be in depth because the form and movement have a meaning that is not clearly communicated to the audience. In the dance work "Falling Star" uses a representative and symbolic presentation mode which is used to create a communication and delivery that can be enjoyed comfortably, namely about a game and a kite toy but there is a meaning or something valuable about the cycle of human life as a whole, with 1 idea, namely Kitiran, but the audience or connoisseur can connect and correlate with something that arises from what is seen, then felt, and then imagined about life.

d) **Improvised**

Improvisation is a process of arranging movements that begins with a decision regarding the type of dance and mode of presentation, this influences the interpretation that is built to start moving which makes an experiment in arranging and realizing every movement that is built through imagination that is created because the basis or beginning that has been formed so that it becomes an encouragement to start a freedom in the process of deepening the imagination that will be realized periodically (Smith, 1985:30-31). The stages of the process are almost the same as the exploration stage regarding the exploration of objects that have been observed and then starting the movement formation stage, but at this stage it has begun to create a movement structure that will be arranged into parts that have been determined according to the flow desired by the choreographer to become a complete dance work.

e) **Evaluation**

Evaluation is a process of feeling the movement more deeply by using intuition to start considering everything, deciding to sort and choose movements that will later be formed according to what is built and imagined in the process of determining the type of dance and mode of presentation (Smith, 1985:31-32).

f) **Selection and Refinement**

After going through the stages of determination, improvisation, and evaluation, the next stage is the movement consolidation stage, where the movement is selected based on consideration of all aspects, following the initial determination, which is then determined by intuition and imagination gained and acquired from experience. At this stage, the movement already has the motivation to be strengthened in the next stage of the process (Smith, 1985:32).

g) **Motif**

Motif Movements that have gone through the stages of improvisation, evaluation, selection, and refinement already have movement patterns and movement motivations that can

be seen and then strengthened with variations in movement forms according to the choreographer's creativity in creating a quality dance work. The principles of choreographic form make the creation process more mature and weighty (Smith, 1985:32). According to Murgiyanto (1983:12) intuitive nature is a nature that is able to make decisions in choosing ideas, planning, and implementation that occur during the process of creating a work that can adjust and reject those that do not match the choreographer's intuition, which will later be able to consider the creative process and achieve a composition that meets aesthetic requirements. The principles of art forms that have been formed over the centuries are an obligation in carrying out this creative process, the following principles are contained in the creative work process.

### 3. RESULTS AND DISCUSSION

#### 3.1 Results

##### 1. Theme

A theme is a main idea and thought that is the main idea about something that will be applied and conveyed in a goal of creating something new. This main idea can be created and comes from anywhere and anything such as empirical experience, what is seen, felt, heard, we think, and we feel. In the dance theme the process of creation is the same but there are three big things namely God, humans, and the environment. The theme of the dance work "Falling Star" is "The Kitiran Game", because the choreographer is interested in the kitiran game activity which has an exciting and interesting playing action, but besides that, if the kitiran is examined more deeply, the kitiran has values that can be associated with the cycle of human life that always rotates and there is hope that makes a life process have the expected goal.

##### 2. Heading

Title is a name used as an A theme is a main idea and thought that is the main idea about something that will be applied and conveyed in a goal of creating something new. This main idea can be created and comes from anywhere and anything such as empirical experience, what is seen, felt, heard, we think, and we feel. In the dance theme the process of creation is the same but there are three big things namely God, humans, and the environment. The theme of the dance work "Falling Star" is "The Kitiran Game", because the choreographer is interested in the kitiran game activity which has an exciting and interesting playing action, but besides that, if the kitiran is examined more deeply, the kitiran has values that can be associated with the cycle of human life that always rotates and there is hope that makes a life process have the expected goal.

##### 3. Synopsis

A synopsis is a brief summary that gives an overview to the audience or reader. The synopsis provides an overview of

the storyline or main points. The following is a synopsis of the *Bintang Jatuh* dance work :

"Rekindled childhood memories and experiences become an empirical experience in the ideas of this dance work. Kitiran, a medium of play that provides a deeper perspective on the action of shooting, spinning, and falling down with the response of looking up and reflexive capture as elements in the kitiran. Shooting star is a beautiful visualization of the kitiran that is linked to the analogy of the phenomenon of shooting stars that is depicted as a kitiran waiting to fall down."

#### 4. Scenario

Dance works have a scenario to describe each scene to make it easier to understand the description or description in each scene. The following is a table of the scenario of the *Bintang Jatuh* dance work:

**Table 1.** Scenario of Bintang Jatuh Dance Work

<b>No.</b>	<b>SCENE</b>	<b>MOTIVATION</b>	<b>ATMOSPHERE</b>	<b>DURATION</b>
1.	INTRODUCTION	The action of playing the kitiran while shooting up, up, spinning, and falling down	Energetic, strong, enthusiastic	2.5 Minutes
2.	SCENE 1	Watching the propeller while it is above and waiting for the propeller to slowly fall down	Calm, quiet, strong	4 Minutes
3.	SCENE 2	The reaction action and energy intensity of the catapult when pulled and when released. Tense, strong, pulling, releasing	Tense, strong, pulling, releasing	4 Minutes
4.	SCENE 3	Bouncing or bouncing that occurs between the reaction action of the propeller that is flown upwards by the setiran or propeller.	Strong, enthusiastic	4 Minutes
5.	SCENE 4	The Romance of the Falling Star is a game of pinwheels played with the hope of falling down and being caught by observing the direction the pinwheel falls.	Calm, enthusiastic	2.5 Minutes
6.	END	A reflexive neutralizing atmosphere with a flashback of the creation of the kitiran from the beginning and then its release.	Calm	1.5 Minutes

#### 5. Office Type

This dance work uses a dramatic dance type in which there is an idea that is communicated very strongly and dynamically and full of tension, the dramatic dance type focuses on an event or atmosphere that does not play a story. The dramatic dance type is tied to emotions and events that

are directly related to humans, with this character is something that needs to be considered. Therefore, the choreographer must be careful and properly study the character and how the appropriate atmosphere in reality is then poured into the dance movements. In addition, the dramatic dance type also always has a relationship between individuals, this emotional relationship does not have to be explicit between the dancers, but it will clearly be an emotional relationship between dancers 1 and another dancer (Smith, 1985:20).

#### 6. Presentation Mode

According to Smith, as explained in his book entitled *Dance Composition*, the presentation mode is divided into two, namely representative and symbolic. Representative is a clear communication between the choreographer and the audience about what is to be conveyed from the movement, dance parts, and also the dance work clearly that can be understood and has the same perspective or point of view as the audience which is the choreographer's goal so that it can be understood more easily. Symbolic in dance works has a sign or forms created by the choreographer with the aim that what is to be conveyed must be in depth because the form and movement have a meaning that is not clearly communicated to the audience. In the dance work "Falling Star" uses a representative and symbolic presentation mode which is used to create a communication and delivery that can be enjoyed comfortably, namely about a game and a kite toy but there is a meaning or something valuable about the cycle of human life as a whole, with 1 idea, namely Kitiran, but the audience or connoisseur can connect and correlate with something that arises from what is seen, then felt, and then imagined about life.

#### 7. Motion Techniques

Technique Dance techniques are typically associated with body quality, physical strength, and mentality in executing a movement, ensuring the entire process of implementing, shaping, and presenting movement with aesthetic quality in the dance composition desired by the choreographer (Haid, 2012:49). In the dance work "Falling Star," the techniques used and implemented are.

Spin or Turning, the spinner technique is a dance technique that creates a rotating movement using the entire body, including the feet, which must provide the strongest support to maintain balance. This is followed by movements of the head, hands, and feet. The movement moves from one pattern to another through rotation, which can be performed at various levels and with variations.

Floorwork movement techniques are dance techniques that utilize low-level movements where the entire body (head, hands, body, and feet) touches the floor or ground. Choreography is always performed with movements on the floor, such as rolling, sliding, crawling, spinning, and leg extensions. These movements create intricate details and

demonstrate skill, strength, flexibility, balance, and body control, enhancing the visuals produced by these techniques, making them more stunning and enjoyable for the viewer.

Staccato is a movement technique that emphasizes the control of a single point on the body to create movements that offer sharp, energetic, and intense emphasis, creating a stop-motion effect. Staccato, also known as a broken movement, restricts the body's ability to move freely and widely, yet is executed with emphasis throughout each stage of the movement.

#### 8. Style

In a performance, there is a style that is attached to the form and content of the choreography so that it leaves a trace as a characteristic or identity of movement in a choreography, this will be linked to the experience of the process, daily demeanor in the process, and also individual character. Applying and expressing movement with style can be determined and formed by several factors related to personality such as body type, cultural values, habits, and so on. In the dance work "Falling Star" will use style by incorporating the characteristics and identity of the dance that is owned from a process of experience that has been passed. From empirical experience and the experience of the choreographer's process that creates a body and movement identity that becomes a characteristic that will certainly create an originality in this dance work (Soedarso, 2006:85).

The style in this dance work will be presented with body experience that refers to the movement techniques mastered by the choreographer as well as the life journey that becomes an empirical experience in observing the kitiran intensely over a long period of time. Exploring the action of the kitiran game, namely looking up, running, and spinning, becomes the content of the style and technique that will dominate the performance. The range of movement and the delivery of a value that wants to be communicated broadly, as well as movements that rely on the entire range of the body that is wide, wide, and tries to exceed the limits of the body, which is more directed towards a contemporary dance style. This style will be applied by the choreographer to find a new form of movement and have an identity that is attached to the choreographer and makes a trace in the memory of the audience or audience.

#### 9. Dancer

In this dance work, the selection and use of the number of dancers in the dance work "Bintang Jatuh" which is danced by 3 dancers, namely 1 male and 2 female dancers where 1 male dancer and 1 female dancer as the main dancer who is dominant in the movement and 1 middle-aged female dancer as a visualization of the process of making the kitiran. The dancers are adjusted to the elements contained in the concept, namely the elements in the kitiran toy which uses 2 bamboo blades as a balance in the kitiran game action to make it more dynamic and not messy, this is also correlated to

human life regarding the creation of humans who are born with the destiny of men or women and it is a life order that has been determined and arranged for the continuity of a life cycle.

#### 10. Makeup and Fashion

The make up used in this dance work is a type of flawless make up, where the make up arrangement in this type of make up is not too complex and the results of this type of make up look very natural and fresh, male and female dancers do not have differences in the type and results of make up. The reason for using a natural or flawless make up type is because the Falling Star dance work does not interpret a character that must be highlighted to describe the character or character of the dance which is supported by make up for its prominence and also in this dance work wants to highlight the naturalism of the quality of movement that creates expressions or facial expressions of the dancers naturally.

The fashion design uses chiffon material which has the characteristic of being light but flowing so that when moving it gives a wave effect, and the choice of clothing colors uses bright colors and thin materials which aim to show the shape of the body when dancing.

#### 11. Accompaniment

A dance work will always be related or correlated with music as a very important supporting element in supporting the atmosphere desired by the choreographer and so that the performance presented can be enjoyed by all audiences (Hadi, 2012:115). Dance accompaniment or dance music is carried out by the composer in creating music that is adjusted to the work idea, atmosphere, flow, and aesthetics of the music which are important elements to realize the message that the choreographer wants to convey and communicate. In the dance work "Falling Star" uses modern musical instruments or instruments, and also digital in the form of Musical Instrument Digital Interface (MIDI). The process in creating music also goes through structured stages such as the unification of work ideas by the choreographer to the composer who then designs a creative idea that has been thought about to choose and use instruments and begins to compose notations that are adjusted to the atmosphere designed by the choreographer.

#### 12. Property

The property in the *Bintang Jatuh* dance work must be really considered, and its presence must support the achievement of the message, meaning, and impression in the dance work by the audience. Property itself is a medium that is played to dance during the performance, because its identity as a tool or medium, the meaning of its presence is functional (Hidajat, 2017:89). This elastic rubber material is used as a prop that will be tied and connected to two

dancers, each with its own motivation and meaning, similar to playing a catapult or tug-of-war, which involves the motivation of darting movements. The kite game is presented as a dance prop that will be explored with a choreography developed from children's play activities.

### 13. Stage Technique

Stage technique or technical stage arrangement is an implementation or mastery of how to work what is to be presented as a supporting element and is a very important element to support the performance (Padmodarmaya, 1988:27). In the dance work "Falling Star" uses a proscenium stage as a place for staging or performance by presenting a stage lighting arrangement that will be adjusted to the atmosphere and aesthetic needs of the performance.

## 3.2 Discussion

Dance works "Bintang Jatuh" is a new dance work that uses a dramatic dance type by looking at the phenomenon of the kite game played by children, the visual created from the kite game that is like a falling star creates its own pleasure for children, this is the initial stimulus or idea for this dance work. The ideas that were sparked from empirical experiences that made the concept of this dance work have gone through a process of observation on the kite game intensively over a long period of time, which then created a deeper perspective regarding the kite game. Besides being a game played by children, the kite game has a large and strong energy intensity related to the playing action, namely shooting, spinning, and falling down.

### 1. Motion Description

Movement is a very important main element in a dance work, movement is created from the exploration and improvisation of the body which is formed and assembled and then combined with music according to the theme needed. The *Bintang Jatuh* dance works use the exploration and improvisation of movements from the choreographer's exploration is the next stage after the initial stimulus and becomes the initial stage to start the creation process with the exploration of movements carried out by the choreographer as an experience to respond and respond to an object that has been seen and observed, then imagine by feeling and responding to get stimulation. Exploration in this work process explores or searches for movements with the object of the *kitiran* game which includes the *kitiran* movement when played (when released in the sky and when falling down), as well as the action of playing or the habit of moving children when playing *kitiran* (take, release, look up, run, spontaneity).

### 2. Floor Pattern

The Floor Pattern is the location of the dancer's position in a dance work which aims to find out the formation or position and line of each dancer that has been adjusted by the choreographer so that it looks neat and has aesthetic value.

The *Bintang Jatuh* dance works use many variations of floor patterns and there are breaks of movement between dancers. The floor pattern in the Falling Star dance work tends to focus movement on one point and line in the stage area which is explored with techniques and changes in position as well as transitions from one movement to the next. It has techniques of spinning, darting, jumping, running, rolling, with low, middle, top, high and soaring levels.

### 3. Makeup and Fashion

The make up used in this dance work is a type of flawless make up, where the make up arrangement in this type of make up is not too complex and the results of this type of make up look very natural and fresh, male and female dancers do not have differences in the type and results of make up. The reason for using a natural or flawless make up type is because the Falling Star dance work does not interpret a character that must be highlighted to describe the character or character of the dance which is supported by make up for its prominence and also in this dance work wants to highlight the naturalism of the quality of movement that creates expressions or facial expressions of the dancers naturally. Here is the makeup of the *Bintang Jatuh* Dance Works:



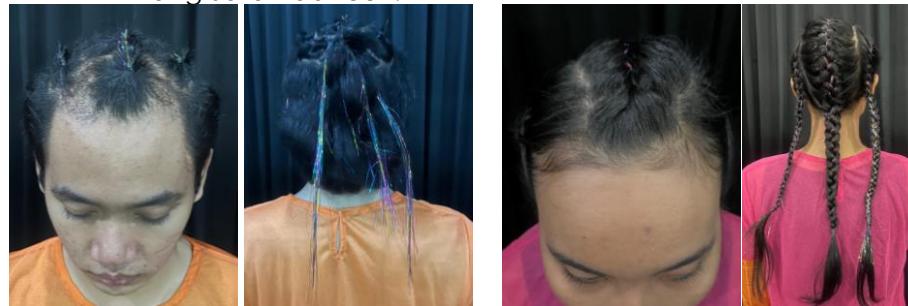
**Figure 1. Makeup of Bintang Jatuh Dance Works**  
**(Figure 1: Photo of Errina 2025)**

Not only makeup, fashion also plays an important role in the show to give its own impression and meaning in it to support a performance through the clothes or clothes used. In this work, The fashion design uses chiffon material which has the characteristic of being light but flowing so that when moving it gives a wave effect, and the choice of clothing colors uses bright colors and thin materials which aim to show the shape of the body when dancing. The following is the fashion of the *Bintang Jatuh* dance work :



**Figure 2. Dance Work Fashion *Bintang Jatuh***  
**(Figure 2: Photo of Angga 2025)**

The choreographer also pays attention to hairstyle to look more lively and show the meaning and character of the dancers. The dancer's head is decorated according to the concept of the work. The following is the hairstyle of the *Bintang Jatuh* dance :



**Figure 3. Hairdressing Works of Dance *Bintang Jatuh***  
**(Figure 3: Photo of Errina 2025)**

#### 4. Property

The properties in this dance work use media that interpret the action of playing the kitiran and the reactions or effects that occur when the kitiran is played. There are 2 properties or media used in this dance work, namely, rubber drawstring and kitiran as simple media in presenting the action and reaction of playing the kitiran. Here is the makeup of the *Bintang Jatuh* Dance Works:



**Figure 4. Property of *Bintang Jatuh* Dance Work**  
**(Figure 4: Photo of Angga 2025)**

##### 5. Stage Technique

In this dance work, the choreographer does not present many excessive settings or artistic elements to be supporting elements in this process because the emphasis that wants to be shown is about the dancer's body. The artistic and properties used are wooden stairs that support the introduction part or section as a supporter of the motivation of the movement of shooting, spinning and falling down. The performance space is divided into 2 parts, namely onstage and in front of the apron using 4 traps to be equal to the main stage and there are tables and chairs for the activities of the 3rd dancer making a spinning top and interacting with the 2 main dancers. For the introduction part, the stage setting uses a half stage space that is reduced by closing the front curtain or graperi and opens when entering scene 1.

##### 6. Lighting System

The lighting used in the dance work Bintang Jatuh has settings or arrangements that are adjusted per scene with different needs and the lights used during the performance use freshnell, ParLED, Boom, Foot lights.

##### 7. Musical accompaniment

Dance accompaniment or dance music is carried out by the composer in creating music that is adjusted to the work idea, atmosphere, flow, and aesthetics of the music which are important elements to realize the message that the choreographer wants to convey and communicate. In the dance work "Falling Star" uses the Musical Instrument Digital Interface (MIDI) type of music. The process in creating music also goes through structured stages such as the unification of work ideas by the choreographer to the composer who then designs a creative idea that has been thought out to choose and use instruments and begins to compose notations that are adjusted to the atmosphere designed by the choreographer. The selection of sounds or voices that use sound effects are arranged into a new and unique musical atmosphere.

#### 4. CONCLUSION

In the Bintang Jatuh dance work that comes from an empirical experience of childhood dozens of years ago, which then the memory of a memorable moment was rekindled about childhood memories that besides seeing and observing every moment the beautiful visual of the pinwheel that is like a falling star, but the social life in Bungkul Park that is remembered again creates emotions in the process of this work. In the Falling Star dance work through a process that is not always static and structured because the ideas that go through empirical experiences in childhood, then must be adapted to the journey and experience that has undergone exploration and a long process of bodily and critical about an idea. Inspiration that comes every moment from many internal and external factors that make this work process have a fairly long journey in assembling a complete work, related to the

satisfaction and achievements that want to be created in this dance work, so that the choreographer conducts experiments by slowly selecting and sorting the elements that will be used in this dance work.

## AUTHOR CONTRIBUTIONS

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