

AESTHETIC FORM OF LEMBU SURO DANCE PERFORMANCE IN KELURAHAN JAGALAN KECAMATAN JEBRES SURAKARTA CITY

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ABSTRACT

Lembu Suro dance is a dance originating from Jagalan Subdistrict, Jebres District, Surakarta City which depicts a symbol of the people who dare to defend the truth and dare to sacrifice for the people. Lembu Suro dance has a distinctive impression of beauty that characterizes the dance. The beauty is in the form of the show through its elements. The purpose of this research is to find out, find, describe the aesthetics of Lembu Suro Dance Performance in Jagalan Village, Jebres District, Surakarta City. This research uses a research approach of a descriptive qualitative approach, a choreographic structure approach and an emic ethical approach. Data collection techniques used were observation, interviews, and documentation. The data validity technique used triangulation. Triangulation of sources, triangulation of techniques and triangulation of time. The data obtained were then analyzed by describing the components in the dance performance, understanding between the components, and interpreting the value of beauty. The results of this study can be obtained an overview related to the Aesthetics of Lembu Suro Dance Performance which includes the Aesthetics of Performance Forms, Performance Patterns, Performance Elements, and Appraisal of the beauty resulting from subjective and objective beauty assessments.

Keywords: *Aesthetic, Form of the Art Performance, Lembu Suro Dance*

INTRODUCTION

Lembu Suro Jagalan dance is a traditional folk dance that grows and develops in Jagalan Village. The Lembu Suro dance is performed by the Jagalan community from children to adults. This dance is a work created by Parjiyo Parsik in 2011 with the inspiration of the work of cow animal steps or footprints that come together. Lembu means Cow, Suro

means Brave. Lembu Suro dance means a symbol of the people who dare to defend the truth and dare to sacrifice for the people. The Lembu Suro dance work was first performed in Jagalan in 2012 at the Kirab Hajatan Ageng Jagalan. The Lembu Suro dance was first performed by dancers from the local Jagalan village who did not have a dancer background. From 2014 to 2019 the Lembu

Suro dance was danced by students of SMK N 8 Surakarta and students from ISI Surakarta. The movement of the Lembu Suro dance uses imitative movements of cows in the form of stomping the feet, pulling the head and moving the mask in the shape of a cow's head. From 2015 to 2019 the footsteps are still the same, but the volume used is increasing and widened, the head, body and arms are not spared from the cultivation.

Lembu Suro Jagalan dance has several performance elements including dancers, movements, make-up and clothing, supporting accompaniment, floor patterns, stage layouts, sound systems and lighting systems. Lembu Suro Dance Performance is danced by 10-20 people. This dance is danced by boys from small children to adults. A number of dancers give the impression of populist expression that emphasizes the compactness of motion, adds value to the composition of floor patterns, and the dynamics of motion. The combination of these three emphases in the Lembu Suro Jagalan Dance will give rise to the aesthetic values in Lembu Suro Jagalan Dance performance.

Lembu Suro dancers have the characteristic of not wearing makeup but wearing a cow or cow mask made by Parjiyo Parsik, as the leader or advisor of the Lembu Suro Jagalan Studio. The cow mask is made of liver foam in the shape of a cow's head covered with genuine cow skin which is attached using hot glue. The cow's horn is made of a liver sponge that is attached using hot glue. The gimbalan attached to the cow's suro mask is a cow or horse's tail attached with small nails. Some of the characteristics of the clothing used by the Lembu Suro Dance are the cow suro mask, ebeg, gongseng and black socks. The accompaniment of Lembu Suro Dance which is played with musical instruments in the form of a bass drum, drum strings, djimbe cymbals, trumpets, kethuk, bonang and demung. The stage used for the Lembu Suro Dance performance varies depending on consumer demand, but is generally presented on the arena stage. As a complementary element,

Lembu Suro Dance usually uses a lighting and sound system as an atmosphere amplifier and loudspeakers to invite the surrounding community to come to the venue.

The characteristic of Lembu Suro Dance lies in the beauty of the form of the show which can be described through the performance patterns and performance elements. The beauty value of the performance pattern includes the beginning of the dance which depicts the invading of cows or the people who defend the truth, the core of the dance which describes the struggle of the community to defend the truth and the end describes the victory of the struggle of the people who defend the truth. The value of beauty in performance elements consists of motion, floor patterns, accompaniment, make-up and clothing as well as performance techniques in which there are stage, sound and lighting systems. One of the things that attracted the interest of researchers was the Lembu Suro Dance by Parjiyo Parsik. This Lembu Suro dance is quite unique, because it uses a mask shaped like the original and to make it look lively or busy, Lembu Suro Dance uses a loose dress that is located on the dancer's feet.

The purpose of this study was to explain the value of the beauty of Lembu Suro dance performance in Jagalan Village, Jebres District, Surakarta City. The theory used in this research is aesthetic theories i.e. Formalism Theories of Art. Aesthetics as the science of beauty, one of which concerns specific elements of form, namely formalism (Djelantik, 1999: 12). The form of dance performances includes dance performance elements, namely: motion, dress make-up, dance music, and performance techniques. So the aesthetics of dance performance is the value of beauty that emerges through the elements of the performance. The value of beauty is an assessment of the subject (the person who judges) the object (the object being assessed). This is in accordance with the subjective beauty theory which states that subjective beauty is an assessment of the beauty of the person who judges the object being assessed (Liang Gie, 1976: 5).

This study used a qualitative descriptive approach, choreographic aesthetics, ethics, and emics. Qualitative method. according to Rohidi (2011: 41-48) is a method that leads to the depth of description which is carried out in various ways according to the background tradition. Research on the aesthetics of Lembu Suro Dance Performance in Jagalan Subdistrict, Jebres District, Surakarta City uses a qualitative method with a descriptive approach. The data in this approach is a description of the Lembu Suro dance performance. The choreographic aesthetic approach is an approach to assess the value of the beauty of dance through its cooographic elements. These elements are structured and then studied the relationship between the elements which in turn produces a beauty value. The choreographic elements of the Lembu Suro dance are structured and then the relationship between the elements is examined to produce the beauty value of the Lembu Suro dance. Ethical Approach (Mastika 2018) (ethic view / interpretation of researchers based on concepts / theories and relevant study results. Emik's approach according to (Endraswara, 2006: 35), is when the researchers analyzed the study based on the point of view of local participants or informants. Emik is used in the research of the Aesthetic Forms of Lembu Suro Dance Performance in Jagalan Subdistrict, Jebres District, Surakarta City, which is the first approach of the researcher's view in assessing the beauty of Lembu Suro dance performance based on the theory and the results of relevant studies (ethics).The second approach focus on the community's perception regarding the form of Lembu Suro Dance performance.

The location used in this research is located at Jl. Kali Kampar 127 Jagalan Rt 01 / Rw 15 Jebres, Surakarta and in the area of Jagalan sub-district. The target of this research is the form of Lembu Suro Dance and the aesthetics of Lembu Suro Dance in Jagalan Jebres Surakarta, because through the study of form, we can identify and criticize the aesthetic study of Lembu Suro dance

performance in Jagalan Jebres Village, Surakarta.

The type of data is a method of data collection that is carried out at the time of the research. Types of data are divided into 2, namely primary and secondary data. Primary data is data obtained directly from the research location through interviews with the related research informants. Secondary Data is the data obtained from second parties that have been documented previously. Research in Lembu Suro Dance uses both the primary and secondary data. Because the researcher interviewed the Lembu Suro dance creator and Lembu Suro dancer and see directly of the Lembu Suro dance performance. The data source is the origin from which the data is collected from reliable sources or sources. Sources of data are done by means of Person, Place, Process and Paper.

The method of collecting data is a method used by researchers to collect data at the time of research. The method used by researchers to examine the Lembu Suro dance as an object is by means of qualitative research. Data collection methods consist of 1. Observation 2. Interviews and 3. Documentation. Observations according to Kusuma (1987: 25) are observations made deliberately and systematically on the activities of individuals or other objects being investigated. The types of observation include structured observation, unstructured observation, participant observation, and non-participant observation (Dini 2015: 35). The data obtained from observations are in the form of data about the performance of Lembu Suro Dance. The researcher conducted the first observation on May 11 2018, the second observation was carried out on October 6, 2020, the third observation was carried out on October 30, 2020, and the fourth observation was carried out on November 2, 2020. According to Moleong (1999: 135) states that the interview is a conversation with a specific purpose . The first interview was on October 6, 2020, the data obtained were related to the history of the creation of the Lembu Suro Dance, organizational structure, data on

dancers and musicians and the form of their performances and the second interview was carried out on November 2, 2020, the data obtained were about the names of various movements, accompaniment notations, a brief history of the journey to follow. Tari Lembu Suro. According to Sugiyono (2015: 79) the document is a record of events that have passed. Documents can be in the form of writings, pictures, or monumental works of a person. The first documentation was carried out in Kemuning on 11 May 2018, the second documentation was carried out in Jagalan Village on 30 October 2020, and the third documentation was conducted on 05 November 2020 in Jagalan Village.

The validity of the data using triangulation in the credibility test is defined as checking data from various sources in various ways, and at various times. Thus there is Source Triangulation, Data Collection Triangulation and Time Triangulation (Sugiyono 2011: 273). Researchers used three triangulation techniques, namely triangulation of sources to test the credibility of the data. This was done by checking the data that had been obtained through several sources. Triangulation The technique for testing the credibility of the data is done by checking the data to the same source with different techniques. Time triangulation also often affects the credibility of the data. The data collected using interview techniques in the morning on the sources is still fresh, there are not many problems, will provide more valid data so that it is more credible.

The data analysis in this study uses Adshead's theory. According to Adshead in Murgiyanto (2003: 9-10), the dance analysis process is divided into four stages, namely: 1. Recognizing and describing the components of dance performances such as movement, dancers, visual aspects and auditive elements. 2. Understand the relationship between performance components in space and time: the form and structure of the choreography. 3. Interpretation based on the concept of socio-cultural background, performance context, style and genre, dance theme / content and specific interpretation concepts. Analysis of

Lembu Suro data includes a description of the form of the performance and the interpretation of the beauty values of the performance

DISCUSSION

Aesthetics of Lembu Suro Dance Performance

Performance Form

The performance pattern in Lembu Suro Dance is divided into 3, namely the beginning or forward of the beksan starting from the connecting motion to the opening motion or now I, the core or the beksan which includes the slentakn nyludug or now II and the telu nyludug behavior of now III and the end or backward of the beksan in it includes cringe motion or now IV.

Performance elements include motion, dance accompaniment music, make-up and clothing, performance engineering and dancers.

Movement

The Lembusuro dance movement is performed by the body consisting of hand movements, footwork, body and head movements. Each element of the body forms a motion called the element of motion which is the smallest part of the Lembu Suro dance. The elements of the Lembu Suro dance consist of attitude and movement. The description of the elements of the Lembu Suro dance is as follows.

Dance Movement

There are 4 elements of dance movement consisting of elements of hand, foot, body and head movements in the form of attitude and movement. The elements of hand movements in the form of attitude are the lower kambeng, miwir sampur dashing backwards, the left kambeng menthang the upper right, the kambeng. The elements of hand motion in the form of motion are crossing hands, hand holding, kambeng nyludug. The elements of footwork in the form of attitude are stance, tanjak Kanan dashing, mendhak. The elements of footwork in the form of

movement are right and left tranjeng, male jengkeng dashing, right tap, left tap, second foot strike, right ear mix, left ear racik behavior, stirring nose practice, right ear lamba behavior, oblique tranjal right front, tilt left oblique forward, kick up oblique left, tending up oblique right, trecet right, trecet left, onclang right front. The elements of body movement in the form of attitude are majuk and the elements of body movement in the form of motion are right and left, turning, forward, right and left. The elements of head movement in the form of having no attitude but in the form of motion are right and left nyludug, right toleh and left toleh, bow, ndangak.

There are 5 types of dance movements consisting of connecting movements, opening movements, nyludug jerking movements, telu nyludug behavior movements and *Krincingan* movements.

The connecting motion is carried out by walking like running (tranjal) starting from the right foot then following the left leg alternately, the body follows the footwork, the hands form an elbow angle like an ox or buffalo stance, palms clenching downwards. Toleshan follows stepping feet. Performed repeatedly forming a pattern 1. Lembu Suro dance is danced massively, therefore, when the backstroke dancer's walking attitude equates the footwork of the friend who is in front of him so that the dancer's movements are the same. The direction is still facing backward.

Opening motion is performed. The right leg tiptoes down to the rhythm with a count of one to four, the right foot drops, the hands form the elbow down, the palms clench, look straight ahead, the straight body is slightly bent or tanjak. Using a variation of the direction towards dancers 1, 4 and 5 turning around then facing the audience or the front direction. Both hands form the elbows down, palms clenching the toleshan forward, body straight, legs uphill. Waiting for the time for dancers 2 and 3 to turn around the dancer 1 gives a spontaneous motion or movement like an ox approaching the enemy's right foot

stepping to the right then the left foot steps forward (jengkeng) forward forming elbows, the body leaning forward to look like chasing prey, both hands elbows down, palms clenched into fists, pull forward. This spontaneous movement still follows the beats of other dancers. Dancers 2 and 3 turn towards the audience facing the audience, both hands angled down, palms clenched into fists, pull forward, body following walking footwork. Simultaneously with the dancer turning the direction of dancer 1 moving from the left foot to the left then stepping on the right foot, standing, still leaning forward, then following the count of the other dancers, both hands angled down, palms clenched into fists. The left foot is stomped first and then the right foot is stomped with the body leaning forward, both hands forming the elbows down, palms clenched, head wagging horns so that the mask looks like life. At a count of 5-6 feet, the beat is then a count of 7-8 beats racik or fast as at the beginning the dancer enters looking for a floor pattern.

The Nyludug Slentakan movement is performed with the left foot stepping to the left side together with the right foot twice tapping, both hands crossed with the left hand in front of the right hand, together with the head facing down or down. The right foot steps to the right side together with the left foot twice tread, both hands straight to the right and left, the palms clench, the toleshan or the head looks up. The left foot steps to the left side together with the right foot twice tread, both hands crossed with the left hand in front of the right hand, together with the head facing down or down. The right foot steps to the right side together with the left foot twice tread, both hands straight to the right and left, the palms clench, the toleshan or the head looks up. The left foot steps to the left side together with the right foot twice tread, both hands crossed with the left hand in front of the right hand, together with the head facing down or down. The right foot steps to the right side together with the left foot twice tread, both hands straight to the right and left, the palms clasping, the toleshan or the head

looks up 5-6 Crossed the right leg to the left leg, both hands crossed the left hand outside right inside, palms clenched into fists, head or tolehan down, 7-8 pounding, both legs parallel, up, left hand straight to the left side, right hand bent elbows on the right side, head or tolehan facing to the left or looking at the hand straight. The pounding of the two feet, rotating clockwise, the left hand remains straight or straight to the left side, the right hand is elbowed, the head is facing to the left, the body position is mendhak. The telu nyludug behavior then the jerking motion is continued by the connecting motion.

The Telu Nyludug practice is performed with the right foot stretching out, followed by the left leg crossing then the right foot stepping back, the body leaning to the left, the hands opening the elbows, the palms clenched into a fist, the left sideways towards the dancer turning 90 'to the right of the jump dancer right foot as support, left foot up elbows, hands at the elbow, palms clenched into fists, lift upward, body leaning back. The left foot steps followed by the right foot cross then the left foot steps back, the body leaning to the right, both hands open the elbows, the palms clenched into fists, turn to the right side, the direction facing the dancer rotates 90 'to the left of the dancer. Jump then left foot as support, right foot up elbows, hands to elbows, palms clenched, lift upward, body leaning back Right foot steps, followed by left leg cross then right foot steps back, body leaning towards left, hands open the elbows, palms clenched into fists, to the left side, the direction towards the dancer rotates 90 'to the right of the dancer. Jump right foot as support, left foot up elbows, elbows both hands, palms clenched into fists, pull up, body leaning back. The left foot is placed, then step forward twice, the left foot is like a cow attacking its prey, the body is leaning to the left, both hands are elbowed to the right and left, the palms of the two hands clench, the left foot is placed, then the left foot is placed, then stepping forward twice the left leg is like a cow that attacks its prey, the body leans to the left, both hands are elbowed to the right and left, the palms of the two hands clench,

the tolehan to the left, the left foot steps, followed by the right leg crossing to the right, both hands open to the right side, the direction facing the dancer rotates. Jump up then left foot as support, right foot up elbows, elbows both hands, palms clenched into fists, tolehan upward, body leaning back. Step right foot, followed by left foot cross then right foot step back, body leaning to the left, both hands open the elbows palms clenched into fists, jump right foot as a support left foot up elbows, left foot stepping followed by right foot cross then left foot step back, jump then left foot as support, right foot up elbows, after that put right foot then step forward twice to right foot.

The *Krincingan* movement is performed with both legs trecet to the left with the body leaning to the right, both hands when the trecet to the left, the left hand above forms elbows, the right hand below forms the elbows ,, the tolehan follows the hand that is brought down. Both feet trecet to the right with the body leaning to the left, both hands when trecet to the right, the right hand above forms the elbows, the left hand below forms the elbows ,, the tolehan following the hand that is carried. The pattern used is a pattern to open the goal for one of the dancers to the front. (right and left in terms of the dancer) One of the dancers advances then onclang the right foot, or jumps the right foot kicks the front of the left foot as a support, left hand elbows above, right hand elbows below, body leaning to the right, facing the dancer it rotates 90 'to the left in terms of the dancer, from the viewpoint of the audience the dancer is facing to the right.

Dance Accompaniment Music

Dance accompaniment music consisting of instrumentation which discusses the musical instruments used in the Lembu Suro Dance performance, including Djimbe, Demung, Bonang Barung, Snare Drum, Cymbals, Bass Drum and Trumpet. The second discusses the repertoire of songs with rhythms that are used smoothly and use fast tempo. The third discusses accompaniment music notation. Then discuss about working

on the music used in the Lembu Suro Dance using the unique rhythmic music that exists in the accompaniment as a characteristic of Lembu Suro Jagalan Dance. Lembu Suro dance is a traditional folk dance in the middle of Surakarta, accompanied by a collaboration of rhythmic music and Javanese gamelan. The fifth discusses the value of the beauty of dance accompaniment music accompanied by smooth, fast-paced rhythms. This rhythm is called 1/1. The tempo or rhythm uses rhythmic articulated music that is carried out with advanced, strong, lively, enthusiastic, and agile movements.

The Make-up and Clothing

The make-up and clothing used in the Lembu Suro Dance is a description of mask makeup that uses a brown base around the head, uses black horns, uses thick and black eyebrows, uses black on large and wide ears, has big eyes, black and wide, and the base of the nose that is flared and uses a brown color that the nostrils are in using a large black ring. So from the relationship system that is made up with the impression of the beauty of black and brown which gives the impression of fierce, violent, humble and friendly. interpretation of the value of the beauty of the make-up in which it discusses the parts of the mask that are made up using colors and impressions that give rise to the beauty value of the mask. The clothes used in the Lembu Suro Dance are rope, beg, plain black cuffs, plain black leggings, skirts, sampur, belts, wristbands, shoulder clats and gongs. In the discussion of fashion, it includes a description of the clothes used, the process of using clothes and explaining the impression of beauty that arises from the use of these clothes. Then discuss the overall value of the beauty of the clothes used by the Lembu Suro dancers.

Stage Settings

Stage settings includes lighting, sound and stage systems. In the discussion of lighting, it explains the description of the lighting used, the color of the lights used, and

what lamps are used. The value of beauty in lighting is formed using blue and yellow lights which give the impression of being loyal, optimistic, lively and lively. The sound system used in the Lembu Suro Dance performance is very adequate because it uses loudspeakers, microphones, mixers, amplifiers in an area which for researchers is very strategic because it is on a roadside but the drawback is that around the area there are still many large trees and rural area. Using an active speaker really attracted the attention of local residents who were unfamiliar with the sound of gamelan accompaniment or traditional and modern music. It was rare for a show to be performed in the pavilion or joglo. The value of the beauty of the sound system produces a lively, lively and balanced atmosphere. The stage layout used is a decorative pendopo that is made classic, on top of which use antique chandeliers which are still neatly arranged on the roof of the pavilion. The pavilion is decorated using a gebyok or carved wooden door in front of which is decorated with reog ponorogo peacock breasts. Using the simple nature of the absence of distance between the audience and the dancer, the audience can see from various directions, as well as the setting for gamelan and other musical instruments in front of a gebyok or wooden door carved and decorated with reog ponorogo. The beauty value created from the classical stage setting, still using the antic pendant lights in the past, surrounded by 4 pillars inside the pavilion so that the stage setting on the Lembu Suro Dance show looks ethnic and classical. From the relationship between the elements used in the Lembu Suro Dance performance, the impression made on the setting of the pendopo performance is unique, grand, majestic and classic.

The Dancer

Lembu Suro dancers are male. Both the dancer and the musician are all male. It is quite similar from the beginning it was created until now, the dancer and the musician who accompanied the dance

performance are all men. The age of the dancers is approximately 17-25 years. In Sanggar Lembu Suro, since the age of 8 years or elementary school students have been trained to dance. They learn basic movements that are performed with easy motion. But there are also dancers from high school / senior high school. The posture of the Lembu Suro dancer has a tall body to brown skin color, and the posture varies from large, medium and small. The Lembu Suro dance is danced in groups for the kirab version, usually around 15 dancers, but for the stage version there are approximately 5 dancers. One of the dancers is always at the front as the leader or team leader so that the movements are carried out the same and as the most prominent the characters performed are more manly, agile, violent, fierce and manly. Lembu Suro dance is performed by a group of male adolescents to adulthood with a tall body posture to brown skin color, body posture varies from large, medium and small, the body looks strong, masculine, and manly in delivering dance movements. Therefore, the appearance of the Lembu Suro dancer is in accordance with the theme of the dance, which depicts a group of bulls or cows lined up by being paraded from the line, the sound of footprints is heard simultaneously and also not simultaneously to the slaughter place.

The value of the beauty of Lembu Suro Dance Performance

The Motion

The Connecting Motion

The motive of the connecting motion is carried out by moving the right leg uphill which is performed alternately with the left foot using a large volume, pressure, fast tempo. The movement is accompanied by movement of the head to the right and left with small intensity fast tempo, pressure. Attitude of the elements accompanying the hands are elbows facing downwards, the upper arms of both hands parallel to the shoulders, the palms of the hands clenched into fists, the body leaning forward, the position of the feet is straight. So from the

relationship system between the movements and the attitude of the body elements, the connecting movements seem agile, manly and enthusiastic.

The Opening Motion

The motive for the opening motion is carried out by tread footwork performed twice alternately from the left foot and the right foot, when the left foot does two feet, the right foot drags the polog, on the other hand the right foot does two treads, the left leg drags the polog followed by this movement using a large volume, pressurized, fast tempo. The movement is accompanied by the head lowered, facing upwards with great intensity, a fast pressurized tempo. The stance of the elements that accompany the cross arms closing in front of the chest and menthang straight to the right and left side, palms clenched, body straight, legs mendhak. So from the arrangement of the relationship between the movements and the attitude of the body elements, the motion of the openings seems agile.

Slentakan Nyludug Motion

The motive of the nyludug slentakan motion is carried out by moving the right foot, moving the right foot to rotate, then doing telu nglamba, moving the right leg moving forward, right oblique followed by the left leg dragging the polog then stepping the left leg moving forward to the left oblique followed by the right leg dragging the polog, the right foot backwards jump twice left foot to kick forward then left foot backwards jump one time right foot to kick forward the movement using large volume, fast tempo, pressure. The movement is followed by bowing, facing down, right gaze and left gaze using high intensity, fast paced, pressurized gaze. The stance of the elements that accompany the two hands to close the cross in front of the chest, then perform a straight menthang parallel to the shoulders, as well as in the last leg motion or kicking up both hands, elbows down, oblique body forward to the right and left, legs mendhak. So from the arrangement of the relationship between the movements

and the attitude of the body elements, the motion of the nyludug seems agile and aggressive.

Laku Telu Nyludug Movement

The motive of *laku telu nyludug* movement is carried out by moving the telu to the right by stepping the right foot followed by the left leg, followed by stepping the right foot, jumping and leaning the body to the right leg, the left leg bent at the elbows. On the other hand, the left telescope moves by stepping the left foot followed by the right leg, then crossing the left foot, jumping and leaning the body onto the left foot, bending the right leg at the elbows. Then, telu, turn the right foot, step on tiptoe, followed by the left foot, stepping one full turn when turning the tiptoe, then both feet strike or the body is thrown to the earth, the two feet are in a stance, the right foot steps right then the left foot steps using a large volume, fast tempo, pressurized. The motion is followed by left and right strokes, in the last motion a nyludug motion is performed using high intensity, fast tempo, and pressure. The attitude of the elements accompanying the left hand of the kambeng, the right hand, is straight upward, the right hand of the kambeng, the left hand is straight upward, then both kambeng, body leaning forward, feet mendhak. So from the relationship system between the movements and the attitude of the body elements, the Telu nyludug behavior seems agile, manly and enthusiastic.

Krincingan Motion

Krincingan motion motive is performed by trecet footwork to the right and left using a large volume, pressure, fast tempo. This movement is accompanied by head movements facing right and left with a small intensity of fixed tempo, not using pressure. The attitude of the elements that accompany the two hands cramped, the palms clenched into fists, the position of the body arched outward, the feet tilted. Because this movement is carried out in a pattern of two versions of the right and left, when the trecet

is done to the right, the body curves to the right and initially the two hands are kambeng, the kambengan of the right hand is slightly raised. Conversely, when the trecet is done to the left, the body is curved to the left, the left hand is slightly raised. So from the arrangement of the relationship between the movements and the attitude of the body elements of the *Krincingan* motion seem dashing.

Dance Accompaniment Music

The Lembu Suro Dance Performance in Kemuning, Karanganyar is accompanied by a smooth rhythm, a smooth rhythm is a rhythm that is fast paced in the movement. This rhythm is called the 1/1 rhythm. The tempo or rhythm uses rhythmic articulated music which is carried out with advanced, strong, lively, enthusiastic, lively and flowing movements. From the accompaniment and movements performed in the Lembu Suro Dance, it gives a festive, uplifting and lively impression. The sound quality or loud beats with the rhythmic pressure of the djimbe, bass drum and cymbals so that the impression that is generated becomes lively, vibrant and lively. The atmosphere created by the Lembu Suro dance accompaniment is different from other dances because it uses rhythmic accompaniment or percussion in collaboration with gamelan music. The atmosphere that comes from the accompaniment or music of the Lembu Suro Dance is enthusiasm. In the story that is performed through this dance, it does not use scenes of sadness, war or death. The scenes that are used in the dance use the character or character of the spirit, and are lively. The atmosphere in the Lembu Suro Dance performance is compact with the foot technique performed with the same count, simultaneously using the leg gongs that emit an internal accompaniment.

Costume

The costume of Lembu Suro Dance use mask property on the head of the dancers. While on the body used rope, *ebeg*, cuffs, black legings, skirt, sampur, and belt. On the

hands wearing a dress bracelet and shoulder clasps. On the feet, wearing loose clothing, sometimes in the kirab or performance on the pavilion stage, using socks and usually not using footwear. The head creates aesthetic value with a dashing, fierce and violent impression. On the body, it creates a beauty value with the impression of being manly, violent and manly. On the hand, it creates aesthetic value with the impression of being majestic, strong and uplifting. The legs give rise to aesthetic value with a lively or festive impression, uplifting, lively and majestic. So from the relationship between the parts that are dressed with the impression of each other's beauty, the dancers in the Lembu Suro Dance seem fierce, violent, manly, lively, strong, majestic, humble and friendly.

The Stage Setting

The value of the beauty of the atmosphere that is formed in the Lembu Suro Jagalan Dance performance using blue and yellow colors gives an impression of being loyal, optimistic, lively and lively. The sound system used in the Lembu Suro Dance performance produces a vibrant, lively and balanced atmosphere, the beauty value of the relationship between the components above that has been described creates a strong impression, the volume is large, clear, and lively. The beauty value created from the classical stage setting, still using the antic pendant lights in the past, surrounded by 4 pillars inside the pavilion so that the stage setting on the Lembu Suro Dance show looks ethnic and classical. From the relationship between the elements used in the Lembu Suro Dance performance, the impression made on the setting of the pendopo performance is unique, majestic, majestic and classic.

Dancer

Lembu Suro dance is performed by a group of male adolescents to adulthood with a tall body posture to brown skin color, body posture varies from large, medium and small, the body looks strong, masculine, and manly in delivering dance movements. Therefore, the appearance of the Lembu Suro dancer is

in accordance with the theme of the dance, which depicts a group of bulls or cows lined up by being paraded from the line, the sound of footprints is heard simultaneously and also not simultaneously to the slaughter place.

CONCLUSION

The form of Lembu Suro Dance performance includes the initial pattern, the main pattern and the final pattern. The form of Lembu Suro Dance performance is formed from elements of motion, dress make-up, dance accompaniment music and performance techniques. The value of the beauty of the Lembu Suro Dance Performance is in the relationship between the performance elements and the performance sub-elements that combine to form the beauty value. With agile movements, enthusiasm, fast dance music and loud voices, sometimes weak, magnificent dress, festive properties, lively and enthusiastic, classical, simple and grand atmosphere, the Lembu Suro Dance performance seems agile, uplifting, and lively.

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