

# The Creation Process of Dewanggono Dance Works in the Tradition of Arak Tumpeng Ponco Tuk

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## ABSTRACT

*This study examines the Siraman Kepemimpinan procession and Buddhist teachings, focusing on the concepts of Prajnaparamita and Panca Skandha as the primary inspiration for the Dewanggono dance. The objective is to create a new choreography that embodies the values of wisdom and inner purity, grounded in the understanding that the human self consists of five impermanent aggregates. Five dancers participated in the exploration of the inner journey from emptiness to perfection across four acts, each expressing different mental states through movement and body language. The research method employed was Practice Led Research, which integrates field research with dance creation theory, encompassing the stages of design, development, composition, and performance. Data analysis involved evaluations and guidance from a supervising lecturer, with a focus on enhancing the message and harmony between the movement and the accompanying Javanese gamelan music. The findings indicate that this dance not only emphasizes aesthetic and technical elements but also conveys a profound spiritual message regarding purity and wisdom in life. In conclusion, Dewanggana has successfully emerged as a dance work that balances visual beauty with the philosophical richness of Buddhist teachings and the local traditions of Pakel village.*

**Keywords:** Arak Tumpeng Ponco Tuk, Buddhist, Dewanggono, Creation Method, Dance Work

## INTRODUCTION

The transformation of religious values in artistic performances into emotional elements and profound belief systems. Dance as a reflection of cultural values and beliefs, not only showcases the beauty of movement but also communicates moral and spiritual messages. The primary inspiration for this work came from the village of Pakel, located in the Bareng Subdistrict of Jombang Regency. This village is steeped in cultural traditions and local wisdom, exemplified by the Arak Tumpeng Ponco Tuk procession. This ritual serves to purify and honor the water sources that nourish five surrounding hamlets. This tradition carries profound spiritual significance related to the journey toward sacred leadership, with the siraman procession symbolizing both physical and spiritual cleansing. In dance creation, this concept is intertwined with *Mahayana Buddhist* teachings, especially *Prajnaparamita* and *Panca Skandha*, which describe the inner journey of humans from emptiness to perfection.

Creating a dance work is a complex process that demands not only technical mastery but also

imagination, artistic sensitivity, and a profound understanding of the theme being explored (Hadi, n.d.). Creativity in dance creation is shaped by internal factors like experience, as well as external influences such as the environment and technological advancements (Fadhilah, 2021). The Dewanggono dance was inspired by the traditional Arak Tumpeng Ponco Tuk ceremony and *Buddhist* teachings, specifically *Prajnaparamita* and *Panca Skandha*.

*Prajnaparamita* is a key teaching in *Mahayana Buddhist*. The term "*prajna*" refers to profound wisdom, and "*paramita*" signifies perfection. This concept is embodied in the figure known as the 'Mother of the *Buddha*' (*Tathagatamata*). It is through this perfect wisdom that all *Buddhist* achieve enlightenment.

*"In Buddhist, humans are viewed not as eternal beings but as a psychophysical chain known as Panca Skandha, or the five aggregates. These aggregates include physical form (Rupa), feelings (Vedana), perceptions (Sanna), mental formations (Sankhara), and consciousness (Vinnana). They are characterized by impermanence (Anicca), cause suffering when clung to (Dukkha), and*

*lack a permanent core (Anatta) due to their constantly changing nature.”* (Interview Bhikkhu Y.M. Nyanasuryanadi Mahatera, 2025)

*“The concept of emptiness (sunyata) does not mean nothingness, but rather a permanent and independent absence, whereas the five aggregates are empty of a core self, but not nothingness, because they still function as a cause-and-effect process.”* (Interview Pandita Purtomo, 2025)

This concept is based on the understanding that nothing, including the body, feelings, and thoughts, possesses an eternal core (*pratityasamutpada*). Recognizing the impermanence of all things poses the challenge of creating works that convey profound meaning. The Dewanggono dance, created by Dewi Purwaningsih, is a group performance featuring five female dancers who embody the character of *Prajnaparamita*. Their interpretation is crucial in shaping the choreography. As Sumandiyo Hadi explains in his book "Aspek-Aspek Koreografi Kelompok" (Aspects of Group Choreography), a larger number of dancers in group choreography necessitates greater variety (Hadi,

2003, p. 76). The variations in this dance work are evident in the carefully structured choreography. These variations encompass diverse floor patterns and level arrangements, both of which contribute to dynamic movements and enhance the performance's spatial depth.

The Dewanggono dance visualises wisdom in perfection as the main foundation of this dance, which focuses on the understanding that emptiness is the human self as *Panca Skandha*, meaning the process of five aggregates that are interdependent and without a fixed or changing core. The Dewanggono dance is presented based on a storyline that is structured to build a certain atmosphere, which is divided into four acts. The first scene establishes an atmosphere of emptiness, while the second introduces an atmosphere of inner conflict. The third scene conveys inner awareness, and the fourth creates an atmosphere of perfection. Throughout this sequence, the dancers use movement as their primary language, deeply expressing the feelings and messages they wish to convey.

The artist's exploration of wisdom (*prajna*) within the *Buddhist* teachings of *prajnaparamita* was inspired by the

siraman procession in the Arak Tumpeng Ponco Tuk tradition. This procession symbolizes an individual's journey toward perfection and purity, enabling them to gain self-control and think and act rightly. *Prajna* teaches that wisdom is crucial for attaining enlightenment and liberation from the cycle of birth and death. The theme of purity in wisdom serves as the philosophical foundation for Dewanggono work, allowing it to express values of a pure heart, a clear mind, and deep awareness. As a result, this work transcends mere artistic expression, becoming a profound spiritual reflection.

## METHODOLOGY

This study examines two primary aspects: the creative process and the final outcomes of Dewanggono dance creations. Employing a qualitative approach, it gathers data that is relevant and directly related to the subject, including both the artistic works and scientific literature. Data sources were collected through various methods, such as verbal information, written documents, and statements from individuals directly involved in the process. The research was conducted in four main stages:

design, development, compilation, and performance, following the framework established by Didik Bambang Wahyudi. Data collection methods included observation, interviews, and literature review techniques.

Observations were conducted to capture the creative process and details of the dance performance "Dewanggono." During this phase, the author aimed to gather data regarding the concept and background of the work. The key focus of this stage was active observation, involving careful and thorough examination of relevant elements to obtain a comprehensive and accurate understanding, serving as a foundation for the development of the work.

Interviews were conducted to gather verbal data and verify the accuracy of the research by directly recording and noting information from the sources. During this stage, the author engaged in in-depth discussions with several sources, as detailed below.

1. Sudarmaji (Pakel village chief)
2. Bhikku Y.M. Nyanasuryanadi, Mahatera
3. Pandita Purtomo

A literature review is a systematic examination of written documents, including scientific journals, books,

theses, and other credible sources, to establish a theoretical foundation and research context. This process seeks to engage with the ideas of prior experts, enhancing the understanding of the issues under investigation.

The collected data was critically analyzed by examining the cultural values it contained. This research method aims to provide a comprehensive overview of dance works and their underlying cultural context.

## RESULTS AND DISCUSSIONS

Choreography involves selecting and arranging dance movements into a cohesive, artistic expression. Choreographers serve as movement designers, mastering dance techniques while also managing the concepts, nuances, and messages they wish to convey through their work. The creation of dance blends creative thinking with artistic sensitivity to produce pieces that are both aesthetically pleasing and rich in meaning (kutipan yeniningsih). Art forms are creations by artists that express content through physical forms, allowing them to be perceived by the five senses (Hadi, 2003). The form in Dewanggono dance is

conveyed through physical expression. The creative process is rooted in an understanding of space, time, and movement, which helps the choreographer realize their artistic vision. In developing a dance piece, a choreographer typically undergoes several stages: exploration, improvisation, and (Hawkins, 1990).

Practice-led research grounded in field research highlights a phenomenon observed in society. The creative process behind the dance work Dewanggono draws on Didik Bambang Wahyudi theory, "The Basics of Dance Creation," which outlines four stages of the creative process: design, development, composition, and performance. These stages are described as follows:

### 1. Design Stage

#### **Idea**

The name Dewanggono is derived from the Sanskrit term "Devagana," which translates to a group or army of gods. The Dewanggono dance work draws inspiration from the traditional Arak Tumpeng Ponco Tuk ceremony, focusing on the phenomenon of cleansing oneself both physically and spiritually through the siraman tradition to attain leadership. Additionally, the concepts of

Prajnaparamita and Panca Skanda inform wise thinking and actions in response to life's impermanence. In relation to this phenomenon, the Dewanggono dance explores themes of wisdom, purity, and perfection.

### **Scenario development**

The choreographer of Dewanggono divided the dance into four acts.

- The first act illustrates a sense of emptiness and silence, representing a soul devoid of worldly attachments and marking the beginning of a search for identity.
- The second act portrays an inner conflict marked by anxiety and fear. It illustrates the struggle with the reality of impermanence and the unexpected changes that life brings. This act conveys the message that everything follows a cycle and that change is an inherent part of life.
- The third stage involves inner awareness, characterized by a sense of uncertainty, peace, and freedom from anxiety or fear. This stage entails accepting transience and releasing inner attachments. As a result, the mind opens to enlightenment and wisdom by embracing life's conditions as they are and recognizing that the

impermanent nature of existence requires thoughtful and wise action.

- The fourth stage is the attainment of perfection characterized by comfort, relief, tranquility, and complete calm. This stage represents inner harmony and balance in accepting all aspects of life. It reflects a person who has navigated inner turmoil and has now achieved peace and acceptance, recognizing that this perfection is not absolute. This process marks the culmination of a harmonious spiritual journey.

### **2. Development stage**

The creation of dance starts with exploration, improvisation, and composition. These three processes are followed by an evaluation stage (Hawkins, 1990).

### **Exploration**

The exploration process is the initial stage in the search for movement, serving as the foundation for designing the visual form of a dance work. This stage begins with the established concept and involves exploring various movements that align with the theme and ideas being presented. Through this investigation, a range of movements is developed, ultimately resulting in an original and structured piece that meets the intended

artistic objectives. Exploration is defined as a process of investigation, characterized by responding to external stimuli or engaging with various activities (Hadi, 2003, p. 65). Observing existing dance works is a crucial first step in the development of artistic creations. This observation entails studying movement vocabulary, floor patterns, and expressions. The development phase involves introducing new relevant elements, such as variations of original characters, innovative techniques, or other reference movements that maintain harmony. Throughout this process, it is essential to consider the suitability of the movements, music, and themes presented in the Dewanggono dance work.



Picture 1. The motion exploration process

### **Improvisation**

In the creation process of Dewaggono Dance, improvisation allows dancers the freedom to spontaneously express their emotions.

*“Improvisation is defined as the*

*accidental or spontaneous discovery of movement, regardless of whether those movements have been previously learned or discovered. The key aspect of improvisation is its inherent spontaneity.”* (Hadi, 2003, p. 70)

During the improvisation stage, the dancers utilize their established vocabulary of movements to enhance existing techniques. They creatively process and develop these techniques to connect with the essence of Prajnaparamita. The floor patterns are refined and detailed to strengthen the overall expression and structure of the dance. This stage allows dancers to explore spontaneously and profoundly, resulting in dynamic movements that embody the theme.



Picture 2. Proses improvisasi menggunakan pola lantai

### **Formation**

Formation is the stage of arranging dance movements based on the content, theme, or core message to be expressed. It involves creating a dance composition that reflects the

choreographer's vision and interpretation. This process includes the flow and placement of movement sequences to achieve harmony and precise expression. Dance formation integrates various elements, such as movement, floor patterns, and rhythmic accuracy, ensuring that the work forms a coherent whole and effectively conveys meaning to the audience. According to Sumandiyo Hadi concept in the book *Aspek-Aspek Koreografi Kelompok*, there are several stages involved in the process of developing a dance work.

### **Unity**

The unity stage is the first step in crafting a dance piece, following exploration and improvisation that generate a wealth of foundational material. During this phase, spontaneous movement is organized into a cohesive and harmonious structure, integrating the *wiraga*, *wirama*, and *wirasa* elements typical of traditional Javanese dance in the Surakarta style. The arrangement focuses on ensuring smooth transitions between movements, dynamic spatial patterns on stage, and precise timing to sync with the musical accompaniment, thus

establishing a solid foundation.

*“Unity is the most important principle in choreography. The unity of the aspects of movement, space, and time present in dance is a wholeness that is ready to be experienced and understood.”* (Hadi, 2003, p. 74)

The unity established on this stage is grounded in the findings from the exploration and improvisation process. These elements are restructured to consider motion, space, and time as an integrated whole. The movements, once isolated, now interconnect to form logical relationships that enhance the characters and themes being portrayed. From the outset, space is carefully considered by defining the direction of facing, levels, and floor patterns, ensuring that the composition of the dancers is balanced and effectively engages the audience. Time is managed by determining the overall duration, the tempo of each segment, and the rhythm of movement, ensuring the performance meets the intended target duration without exceeding or falling short.

### **Variations**

Variations are an essential aspect of the formation of Dance Works Dewanggono. The principle of variety should be evident in choreography, as a creative work must incorporate fresh material. In the process of developing a dance structure, it is crucial to arrange and organize the dance elements in a way that reveals new values.

The unity of the previous process has evolved into a complete choreography, featuring refined motion transitions, harmonious movement dynamics, and a balanced rhythm that builds steadily toward the climax. Consideration of dancers in the process of motion variations are arranged. The greater the number of dancers in the choreography of the group, the more always required to vary (Hadi, 2003, p. 76). The dance piece "Dewanggono" features five dancers. These dancers showcase a variety of choreographic arrangements, including diverse floor patterns and varying levels of movement.

### **Repetition**

Repetition is a stage that combines varied motion motifs from different variations. In Dewanggono

dance works, this process involves selecting and repeating specific elements to enhance the choreographic structure. Repetition of a form of dance or choreography always requires repetition or repetition, considering that in enjoying a dance is dominated by the sense of sight (Hadi, 2003, p. 76). The repetition of specific movements in Dewanggono dance choreography is designed to enhance the audience's memory, establishing a strong and unique identity for the dance. Thoughtfully repeated Surakarta-style wiraga motifs not only foster visual and rhythmic recognition but also highlight the philosophical essence of *Buddhist*, thereby enriching the dramatic elements of the performance. To maintain engagement and prevent monotony, this repetition varies in frequency and koteks, while also enhancing the dynamics of the wirama. As a result, the audience can fully appreciate the uniqueness and artistic depth of the kerya as a whole.

### **Displacement**

Displacement is an important element in the process of creating dance works Dewanggono, not only in determining the motion, but also involves various elements in it. The movement in question is a transition.

This transition includes the shift of motion from one form to another, as well as the transfer of motion from one place to another. The displacement process has a very important binding role, and must be logical, clear, so that the ampu displays smoothness. The displacement or transition provides the life force of the previous motion and serves as an introduction to the next motion, so that the unified form appears intact and impressive (Hadi, 2003, p. 78).

### **Evaluation**

At this stage, the creator participates in guidance sessions with their supervising lecturer to receive feedback on their designed work. The supervisor's notes serve as essential evaluation materials that facilitate further development, enhancing movement vocabulary and floor patterns while eliminating less relevant elements. Additionally, the musical component is assessed; sections of the music that are unhelpful or do not align with the dance scenes must be revised to strengthen harmony and coherence in the performance. This guidance process is crucial for refining the work to ensure it is presented at its highest quality. The revisions not only align

the movement with the music but also reinforce the overall message and meaning of the dance.



*Picture 3. Guidance and evaluation process*

## **1. Preparation stage**

### **Determination of Dance Music**

Music is essential to dance, serving as a companion to movement, illustrating the mood, and enhancing the expression of movement. When music aligns harmoniously with the choreography, it strengthens the message and makes the performance more vibrant and engaging.

Music as a rhythmic accompaniment means accompanying dance according to the rhythm of its movements, or viewed from the perspective of the dance, the movements only require rhythmic emphasis with the music without any other pretense. Every accent or count of the movement aligns with or rhythmically matches the beat or pulse of the music, so a dancer or choreographer must be sensitive to the

knowledge of timing marks in counting the beat, for example, tempo division, and so on (Hadi, 2003, p. 52).

The music used in the Dewanggono dance piece comes from external sources, in the form of sounds produced by Gamelan instruments. The main accompaniment uses the Surakarta style Gamelan with Pelog Laras Pathet lima. The gending structure includes the intro Genjlengan, Ketawang Dewasade, Kemanakan, Ladrang Kasogok. The accompaniment for the Dewanggono dance work was arranged by Canggih Tri Atmojo Krisno S.sn, M.Sos. This music serves both as a depiction and to enliven the specific atmosphere presented in each scene, in accordance with the storyline being conveyed.

COMPOSER Canggih Tri Atmojo Krisno, S.Sn, M.Sos

1. GENJLENGAN bola jatuh entah kemana  
 1 1 1 1 1 1 11111 1 2 3 25 23 13 15 153 23 253 3211111  
 Bablas ilustrasi SALUANG dan BONANG ditumpangi vocal semacam mantram maju beksan

7 1 . . . . . 1  
 Sabbe sankhara anicca'ti, yada pannaya passata;  
 . . . . . 4  
 atha nibbindati dukkha esa maggo visuddhiya, Sabbe sankhara dukkha'ti, yada pannaya passata;  
 . . . . . 7 . . . . . 8 . . . . . 8  
 atha nibbindati dukkha, Esa maggo visuddhiya, Sabbe dhamma anatta'ti, yada pannaya passata;  
 1 . . . . . 2 7 1  
 atha nibbindati dukkha, Esa maggo visuddhiya

2. Ketawang DEWASADE 1 24 24 8  
 Ompak  
 . 45 24 56 .4 56 46 5 .4 45 46 5 4 52 45 1  
 . 12 .3 1 2 4 5 65 65 45 42 12 45 65 42 12  
 32 .1 21 .2 36 .5 35 6 . 2.3.5 6 3 5 6 75  
 67 .2 76 76 53 21 23 2 12 4 24 56 65 54 24 8

Vokal  
 6545 2165 6123 2121 2421 2312 5456 2168  
 3353 2123 5656 4560 2321 6523 2456 5468

Picture 4. Music notation, Dewanggono dance work

Notasi Vokal

. . . . 1 2 4 5 .4 5 .6 4 .2 45 61 5  
 Pu - tra dhar - ma e - nget tu - mi - tah ing Ja - gad  
 Ja - gad se - ja - ti wi - ne - dhar ing sang - sa - ra

. . . . 6 1 2 3 2 1 6 5 6 3 2 1  
 Gu - me - lar sa - king pra - tt - ya sa - mut - pa - da  
 Lu - ma - ir A - nyan-dhing su - ka u - ga la - ra

. i i . 2 32 12 i 6 5 6 i 2 16 13 2  
 Sir - na mang - ka ba - li a - neng Ja - gad ring sa - nya - ta  
 Na - nging kang suka puni - ka ma - ya se - ja - ti tan nya - ta

. . . . 2 12 57 6 .5 4 .2 4 5 6 12 8  
 Tan ana praka - ra tan - a - na wu - jud tan o - wah  
 Sa - pa kang wus pa - dhang kang pa - nger - to - sa - ne

65 3 . . 3 3 56 3 . . 2 1 6 12 23 3  
 I - ka Ja - gad mung la - ku sang - sa - ra  
 Da - tan su - lap ma - rang bab ka - do - nyan

. . . . 3 56 .5 6 . .5 61 23 21 21 62 1  
 Gi ling ring ka - la kaya mega kumleyang aneng aka sa  
 Mi nangka marga sumingkir saking pangketing sangsara

. . . . 2 1 23 i . . 6 5 .3 23 52 3  
 Sa - pa wong kang Su - mu - rup prayitna muk - ti  
 Nul - ya da - dya Pa - no - lak ang - ka - ra

.5 6 . . 5 3 26 6 . .5 42 42 12 35 64 8  
 Sir - na sa - king raga loba mulih ring santi kamuksan  
 Mar - ga - ning Dhar - ma nuju kasucen urip kang sejati

Picture 5. Music notation, Dewanggono dance work

3. KEMANAKAN

Notasi Vokal A

. . . . . 6 . 3 . 6 . i  
 Ku - neng cri - ta  
 . . . . . 2̇ i 6 . . . 6 i 2̇ 3̇ 3̇  
 En - dah ling - kang na - ga - ra  
 . . . . . 2̇ . i . 6 . 5  
 Gu - mlar jem - bar  
 . . . . . 6 5 3 . . . 5 6 i 2̇ 4̇  
 Wi - yar ling - Ma - ha pra - ja  
 . . . . . . . . . 6 . 3 . 6 . i  
 Ngung - kur ar - da  
 . . . . . 2̇ i 6 . . . 6 i 2̇ 3̇ 3̇  
 Nga - yun - na - ken Ban - da - ran  
 . . . . . 2̇ . 7 . 6 . 5  
 Si - nong - so - ngan  
 . . . . . 6 5 3 . . . 3 5 3 2 4̇  
 Ma - ha Ra - ja sang a - ji  
 . . . . . . . . . 4 . 4 . 5 6 4  
 Ka - sub ka - su - sra  
 . . . . . 2 . 4 . . . 4 5 6 i 5  
 Na - ga - ri ling - kang a - di  
 . . . . . 6 5 3 . . . 5 . 3 5 6  
 A - keh kang su - mu - yud  
 . . . . . i . . . 2̇ . . . 3̇ i . . . 6 6̇  
 Bek - ti mring pang - wa - sa  
 . . . . . . . . . 3 . 3 . 3 2 1  
 Gu - mlar jem - bar  
 . . . . . 2 1 2 . . . 1 2 3 5 3  
 Wi - yar ling - kang na - ga - ri

Picture 6. Picture 5. Music notation, Dewanggono dance work

. . . . . 6 . 5 . 3 . 2  
 A - sung pu - ji  
 . . . . . 3 5 3 . . . 3 5 3 2 4̇  
 Kang kon - juk ka - la - wan bek - ti  
 Notasi Vokal B  
 . . . . . . . . . . . . . 5  
 Ku  
 . 6 i i . 2̇ 3̇ i . . . . . . . . 3̇  
 Neng cri - ta kang en - dah Ka  
 2̇ i 6 5 i 6 5 3 . . . . . . . . .  
 En - dah - ha - ning kang Na - ga - ri  
 . 2 3 5 6 i 6 i . . . . . . . . 6̇  
 Gi - ne - lar gu - mlar jem - bar Wi  
 . . . 6 . i 2̇ i . . . . . . . . 5  
 Yar kang Pra - ja Ngung  
 . 6 i i . 2̇ 3̇ i . . . . . . . . 3̇  
 Kur - ar - da a - nga - yun Ngung  
 2̇ i 6 5 i 6 5 3 . . . . . . . . .  
 Kur - ar - da nga - yun Ban - da - ran  
 . 5 . 5 . 6 7 5 . . . . . . . . 6̇  
 Si - nong - so - ngan  
 . 5 . 3 5 6 3 5 . . . . . . . . 2̇  
 Ri - sang ma - ha ra - ja Ka  
 i 6 5 4 . . . 2̇ 1 6 5 6 . . . . 2̇  
 Sub ka - su - sra ling - kang na - ga - ra Su  
 3̇ i 6 5 . 6 i i . . . . . . . . .  
 Mu - yud bek - ti Pang - wa - sa  
 . i 2̇ i . 6 . 5 . . . . 6 . . i 6̇  
 Su - mu - yud bek - ti pang - wa - sa

Picture 7. Music notation, Dewanggono dance work

. . . . . . . . . . . . . . 5  
 Gu  
 . 3 . 5 . 6 . 5 . . . . . . . . 6  
 Me - lar jem - bar  
 5 3 2 3 5 6 5 3 . . . . . . . . .  
 Mlarjembar ing - kang na - ga - ri  
 . 5 . 6 . i . i . . . . 6 5 3 6 6̇  
 Kon - juk a - tur ka - la - wan bek - ti

4. Ladrang KASOGOK Mundur Beksan

5 . 3 2 3 . 3 3 5 6 i 6 5 3 5̇11 1 6̇  
 || . 1 . 1 5 3 5 1 . 1 . 1 6 1 2 3  
 . 5 . 3 . 5 6 3 1 1 . 5 6 . 5 3 6̇  
 . 1 3 5 1 5 3 1 . 1 3 5 1 5 3 6̇  
 . . 6 5 4 2 . 5 4 2 . 5 4 2 4 6 6̇  
 4 2 4 5 6 i 6 5 4 2 4 5 6 i 6 5  
 6 6 . 4 5 2 1 6̇ . 1 2 3 1 5 3 6̇ ||

Picture 8. Music notation, Dewanggono dance work

Determination of Makeup and Costume

The attire for the Dewanggono Dance performance consists of a brown dodotan costume, meticulously tailored to complement the dancer's body posture. The lower portion of the costume is enhanced with a long white cloth (samparan). Simple yet elegant golden jewelry adds a dignified touch to the ensemble. The makeup for the Dewanggono Dance employs corrective techniques, including eyeliner and red lipstick, to highlight the dancer's facial features. This makeup embodies elegance, softness, and dignity, reflecting the essence of *Prajnaparamita*. The components of

the clothing and accessories include:

The blend of brown, white, and gold in this attire and makeup establishes a rich visual and symbolic harmony. Brown serves as the foundation, highlighting steadfastness and a connection to nature. White introduces a sense of purity and enlightenment, while gold conveys nobility and wisdom. Together, these three colors create a balance between worldly and spiritual elements, portraying *Prajnaparamita* as a majestic, wise, and gentle figure. This color combination not only enhances the aesthetic of the dance but also deepens the philosophical message conveyed through the costume and makeup.

*Tabel 1. clothing and accessories used*

NO.	Bagian Kepala	Bagian Badan	Aksesoris
1.	Sanggul	Dodot Ageng brown color	Tusuk Gunungan
2.	Subal	Samparan white color	Tusuk Konde
3.	Tusuk Gunungan	Sampur batik pattern	Sirkam
4.	Tusuk Konde	Slepe	Tusuk Mutiara
5.	Sirkam	Thotok	Bunga Putih
6.	Tusuk Mutiara	Gelang	Penetep
7.	Bunga Putih	Gold ribbon	Giwang
8.	Penetep	Buntal	Kalung
9.			Slepe
10.			Thotok
11.			Gelang



*Picture 9. Dewanggono Dance Makeup*



*Picture 10. Front view of Dewanggono dance makeup and costume.*



*Picture 11. Back view of Dewanggono dance costume*

## 1. Performance Stage

Didik Bambang Wahyudi states that the performance stage marks the

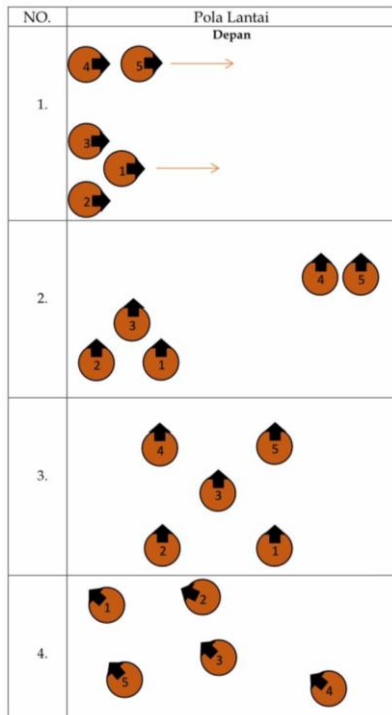
culmination of a creative journey in dance creation, where the work is presented to the audience. At this stage, the requirements for scenography, lighting, and technical systems become crucial.

## Scenography

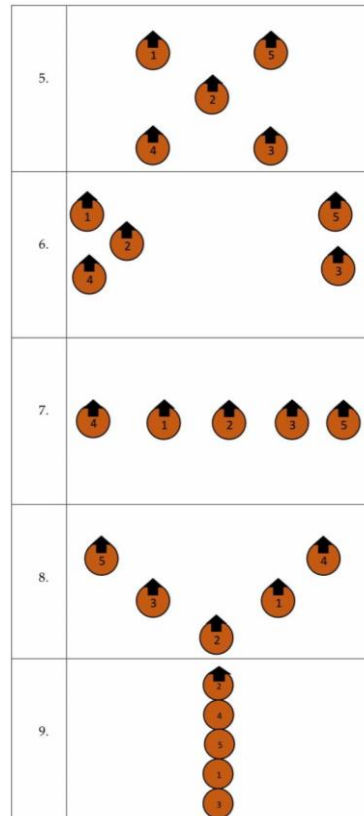
The scenography of the Dewanggono dance performance takes place on an outdoor stage, featuring a minimalist design that incorporates natural elements, such as shady trees and a spring called Sendang Amertha Nagari, to evoke a spiritual atmosphere. The floor pattern outlines the dancers' movements, creating specific lines that contribute to a harmonious visual composition and enhance the choreography's dynamics. In the Surakarta style of Javanese dance, exemplified by the Dewanggono Dance, these patterns often consist of straight lines (vertical, horizontal, diagonal) or curves (circular, off-round) to reflect Buddhist philosophical concepts while ensuring spatial balance and interaction among the dancers. This approach facilitates stage mastery and synchronization with the musical accompaniment, making the dance movements lively and expressive.

### 1. Annas Fathiya Salsabiella

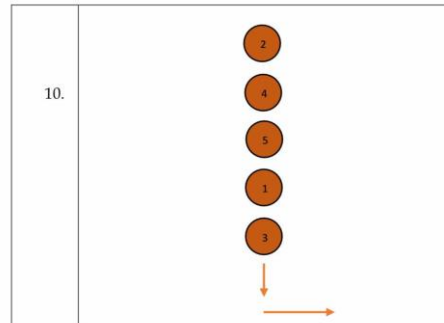
2. Dewi Purwaningsih
3. Pramudita Indriwidanti
4. Alitha Ardiyani
5. Ayu Dwi Lupi



Picture 12. Dance Floor Pattern of Dewanggono



Picture 13. Dance Floor Pattern of Dewanggono



Picture 14. Dance Floor Pattern of Dewanggono



Picture 15. Floor pattern during the performance



Picture 16. Picture 15. Floor pattern during the performance



Picture 17. Picture 15. Floor pattern during the performance

### Lighting

The lighting on the open stage adjusts to the surrounding natural conditions and the position of the sunlight. Scheduling is aligned with the position of the sun for even lighting. The lighting in the dance work Dewanggono uses fairly strong lighting, especially since the performance takes place during the day.

### Sound System

The sound system is designed to deliver clear and even quality for both musical accompaniment and audio effects across the entire audience area, enhancing the atmosphere of the Dewanggono dance performance.

## CONCLUSION

The Dewanggono dance was inspired by the siraman procession of the Arak Tumpeng Ponco Tuk ceremony in Pakel Village, as well as Buddhist teachings such as Prajñāpāramitā and Pañca Skandha. This group dance visualizes an inner journey that progresses from emptiness (sunyata) through inner conflict due to impermanence (anicca), awareness (prajñā), and ultimately to perfection (pāramitā). Dewaggono choreography showcases fundamental Javanese movements across four stages of this journey: emptiness, conflict, awareness, and perfection, all expressed in a spiritually rich group performance. Choreographer Dewi Purwaningsih utilizes aesthetic experience as a creative framework, following a structured process that includes design, development (exploration, improvisation, composition, evaluation), arrangement, and performance. The goal is to produce new choreography that embodies Buddhist wisdom, serving as both a learning experience for the creators and a means of conveying a spiritual message. This effort also contributes to the preservation of Javanese culture and encourages wise

living through the harmony of mind,  
speech, and action.

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