

Arjuna Tapa: a new creation dance

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Abstract: Arjuna Tapa New Creation Dance is a new creation inspired by Arjuna Tapa's story. It is about the sending of Arjuna by Yudhisthira to meditate to Mount Indrakila in the hope of obtaining a powerful weapon, which can be used in the face of a major war against the Kauravas. In the hermitage Arjuna received many temptations such as the temptation of a number of angels from heaven, the temptation of the big pig incarnate Momosimuka, and the temptation of the hunter Kirata. But all the temptations can be overcome properly and finally because of Arjuna's determination, Lord Shiva gave Pasupati's Arrow as a gift that would later be able to destroy his enemies. This dance is performed by seven male dancers, carrying arrows. These seven dancers in certain scenes will be divided into two characters, namely five male characters who play the five pandavas, namely Yudistira, Bima, Arjuna, Nakula, and Sahadewa. While the other two dancers play female characters as Dewi Kunti and Dewi Drupadi. The creation process went through the stages of exploration, experimentation, and formation. The structure of the work consists of four parts, namely pepeson, pengawak, pengecet, and pekaad. The dance moves refer to the line dance movements. This dance is accompanied by a gamelan gong that lasts 12 minutes. The message conveyed in Arjuna Tapa New Creative Dance is that a true warrior will succeed in doing his job well and smoothly if he can overcome all the obstacles and temptations he faces in achieving his goals.

Keywords: Arjuna Tapa, dance, new creation dance.

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Introduction

The traditional performing arts which have been inherited by the Balinese people have undergone a process of renewal or modernization which is marked by the entry of new ideas into traditional arts, be it dance, musical art or puppetry. Modernization like this is a process of change that is sought to achieve conditions that are in accordance with the demands of modern society (Mardimin in Dibia, 1999: 7). Balinese people who have entered and are in the era of modern society take part in playing the role of providing an identity for change in each era. This can be seen from the efforts of each generation to actualize and give a new touch to their art. Especially the artists (choreographers, composers, and other artists consciously, creatively, and selectively always try to provide innovative ideas as a breath of fresh air that is able to encourage the rise of past art with the intention of being passed on to the next generation and bringing the art closer to the community development.

The characteristics of Balinese society, which is predominantly Hindu, as quoted in Covarrubias (1972: 163), are very progressive (advanced) and not conservative (old-fashioned). According to that nature, Balinese people in

general still maintain traditional arts that have existed since ancient times by bringing their art closer to the context of people's lives functionally. Besides being treated as entertainment, art is also treated as a purpose of worship, so that people's daily activities are as if there is never a distance from the life of art. Even though they are very fanatical about placing traditional art in various ritual ceremonies, on the one hand they are very open and enthusiastic about new artworks (new creations). Although not all new nuances are received with enthusiasm, Balinese people in general are familiar with and know about new creations. New creation dances are dances created in this modern era which emphasize more on the appearance of modern cultural expressions. The Kekebyaran, Kecak, Dramatari, Prembon, and Ballet dances are the best examples for a group of new Balinese dances (Dibia, 1999: 9).

To be called a "new creation" does not always require such a radical change. The change must be a fundamental change, for example in Balinese gamelan. The change could be about the composition of the gamelan, such as making a unit consisting of ten gender puppets, it could also be about the type of performer, the dancer's clothing or about the weight and purpose of the artwork. The principal change is not always great in its own appearance. To create new creations the artist does not need to rely on a style that is new to himself. He can still wear his own old style (Djelantik, 2008: 74).

The term "new creation dance", began to be used by many people in the 1990s, to mark the birth of new dance repertoires that still have their roots in traditional dances. The word "creation" itself means the result of creativity, the result of imagination as the fruit of the human mind or intelligence. The hallmark of the new creation dance is the presentation concept. Although the source of the idea comes from a certain type of traditional dance, the presentation concept has changed according to the ideas and choreography ideas. Almost all dance stylists have given creative touches to their works. The problem is what kind of creative touches so that these dance works can be categorized as new creations. So even that observation can be done in two sides of understanding (new creations), concepts and ideas. Although concepts and ideas can be very subjective in nature in the eyes of the dance stylists. But at the very least, this observation is deemed necessary to be put forward so that behind the success of the appearance of the works presented, there is a clear understanding of the concepts and ideas of a new form of dance creation (Sumaryono, 2007: 35).

New dance creations can be classified into two forms. First, new dance creations that are packaged and arranged into separate or stand-alone dance units. Dances like this are called loose dances or form dances, because even though they are themed, they are not tied to other dances, both solo dances, pairs, or groups, for examples, Kidang Kencana dance, Fisherman's dance, Tarunajaya dance, and others. Second, new types of dance creations are arranged in the form of ballet or dance drama, for examples, Ramayana ballet, Arja dance drama, Gambuh dance drama, and others. New creation dances usually bring a certain theme, event, behavior or situation with a duration of 7 to 10 minutes (Sumaryono, 2007: 132). Today, there are so many new dance

creations that have been created by choreographers, such as Srikandi Duta dance, Bendega Duyung dance, Jempiring dance, Shiva Nataraja dance, Lelipi dance, Kidang Kencana dance, Manukrawa dance, Segara Strait dance, Gopala dance, Satya Brasta dance, Wirayuda dance and others. So far, it is known that the new creation dance is seen from the type of dance, the new creation dance is classified as the balih-balihan dance. Furthermore, in its context, this art can be performed anytime and anywhere without any restrictions on time, place, and binding events. Likewise, these dances generally have their own movement patterns depending on the intention or creativity of the choreographer.

Now, globalization has slowly made the world in which humans live become one with another, the political, cultural, economic boundaries that previously existed, are now increasingly blurred and seem interconnected. Times are constantly changing, the world is constantly moving, and communication technology is getting more sophisticated, so social mobility is possible. At this time in Bali, the reality is that not only do Balinese people live, but also live in various ethnic groups with different religions, according to their duties, functions, and needs. The presence of globalization also aims to increase multidirectional global relations in the economic, social, cultural and political fields around the world as well as our awareness of globalization. In other words, globalization is a term used to express global products and local things or local products and global things (Barker, 2005: 513). One of the effects of globalization in the form of various sophisticated media recording devices is also very much coloring the development of Indonesian performing arts, especially through television, Compact Disc (CD), Video Compact Disc (VCD), and their satellite dish. In a positive way, globalization has enabled the Indonesian people to enjoy various forms of performing arts, both live and broadcast through sophisticated recording media, so as to enrich their knowledge and broaden information. However, if the recorded media is used negatively, such as intentionally watching pornographic VCDs, using illegal drugs, fighting, terrorism, the ethics and morals of this nation will decline.

In line with such phenomena, there is a strong desire to create new dance creations that contain messages of courage and heroism. As contained in the Mahabharata story when Arjuna was sent by Yudhisthira to meditate to Mount Indrakila in the hope of getting a powerful weapon, which could be used in the face of a major war against the Kauravas. In the hermitage Arjuna received many temptations such as the temptation of a number of angels from heaven, the temptation of the big pig incarnate Momosimuka, and the temptation of the hunter Kirata. But all the temptations can be overcome properly and finally because of Arjuna's determination, Lord Shiva gave Pasupati's Arrow as a gift that would later be able to destroy his enemies. This story contains a very deep message that one must be firm and resistant to all obstacles in life so that if one passes from these obstacles, one will get good results. Likewise, what Arjuna did was firm and obedient in doing penance meditation and got good results.

The idea is poured into Arjuna Tapa new creation dance. This dance is performed by seven male dancers, carrying arrows. The seven dancers in

certain scenes are divided into two characters, namely five male characters who play the five pandavas, namely Yudistira, Bima, Arjuna, Nakula, and Sahadewa. While the other two dancers play female characters as Dewi Kunti and Dewi Drupadi. The dance moves refer to the line dance movements. The costumes are still patterned on the dominant Balinese traditional dress code taking yellow, gold and white colors to reinforce the nuances of majesty and holiness. Make-up using traditional Balinese make-up. This dance is accompanied by a gamelan gong that lasts 12 minutes.

The spread of young artists at this time is more dominant in making innovative or contemporary works, this is an interest for young artists because from an economic perspective, innovative works have more marketing opportunities. Based on this, the efforts made to preserve traditional arts, the proposer wants to create the Arjuna Tapa New Creation dance which remains based on the traditional principles. The formulation of the problem of creation in the formation of Arjuna Tapa New Creation Dance is as follows: (1) how is the process of creating Arjuna Tapa New Creation Dance? (2) what is the form of Arjuna Tapa New Creation Dance? (3) what is the message conveyed in Arjuna Tapa New Creation Dance?

The problem of interpreting themes and ideas in dance works is always interesting to discuss. Especially when it comes to the aspect of motion as the main medium. Meanwhile, what is called choreography is the appearance of a complete and balanced dance work, even though it is the choreographer's right to highlight each aspect of the work (Sumaryono, 2007: 43). At this time, dance creators are able to express their ideas and creativity with full freedom, but still remain based on the frame of tradition, because traditional dance provides abundant raw materials, which are ready to be re-created at any time. Through imagination and creativity, the artists are able to develop traditional dances with various patterns of different forms. Creativity is understood as an ability to change the meaningless into something beautiful and meaningful (Hadi, 1990: 3).

The idea to create a new dance creation was obtained through the power of imagination and creativity after the proposer watched several videos of the Mahabharata ballet performance by the Indonesian Institute of the Arts Denpasar in the 2015 Bali Arts Festival (PKB) and recalled the memory of being involved as Arjuna dancer at the PKB. In the show, we can observe patterns/motifs of movement, dialogue, costumes and expressions in each scene. From these observations, the idea emerged to create a new dance creation with nuances in line with the title Arjuna Tapa. According to Bandem, a row means a row, a row, a row and a banjar. Baris also means troops (soldiers), an army unit that has been prepared for war (Bandem, 1983: 24). Arjuna Tapa means Arjuna's steadfastness in doing penance meditation and not being shaken by any temptation. The movement pattern in Arjuna Tapa New Creation dance is a combination of marching movements, new dance movements. This dance can later be sustainable so that it can awaken the spirit of courage and heroism of the younger generation by reflecting on Arjuna Tapa New Creation Dance. The existence of two different character expressions and

the processing of lined-up motion characters with new combinations of motion will give the dance a different color from other existing line dances.

This dance is performed by seven male dancers by taking the character of a hard son. This group of dancers in the pepeson section will be divided into two characters, namely five dancers playing the characters of the Panca Pandavas, and two other dancers playing the characters of Dewi Kunti and Dewi Drupadi. This dance work is accompanied by gamelan gongs that are considered to be able to reveal the nuances of marching. The clothing arrangement is still based on the dominant tradition of wearing yellow, gold and white colors. Her clothes consist of; The coils/headdress model lined with urang chopsticks are decorated with leather petioles, leather badongs, yellow gold shirts and pants, awiran, yellow scarves, kana bracelets, setewel, kris, and arrow property.

The structure of the work consists of 4 parts, namely:

Part 1: pepeson, which is a dancer who enters the stage, displays the character of the son of the great, authoritative movement with marching patterns depicting the five pandavas, Dewi Kunti and Dewi Drupadi.

Part 2: the crew, which is showing movements that describe the trial of the five pandavas, Dewi Kunti and Dewi Drupadi will send Arjuna to meditate on Mount Indrakila.

Part 3: the pusher depicts Arjuna imprisoned, seduced by Momosimuka, and Kairata. Then there was a duel between Arjuna and Kairata, until Kairata transformed into Lord Shiva.

Part 4: Pekaad which describes the bestowing of the Arrow of Pasupati by Lord Shiva to Arjuna. Then all the dancers end the dance by leaving the stage.

Methodology

Activities carried out during the creation process of Arjuna Tapa New Creative Dance are through:

1. Assessment Stage (Exploration)

At the assessment stage, observations and video observations of the Mahabharata Ballet and ceremonial line dances were carried out as a reference and comparison material to find out the elements of motion and gending/song. Besides motion material, observations were also made on the dynamics and accentuation of the accompanying music. To complete this assessment process, several references are sought that are able to support as a reference in realizing dance works. After getting information, writing and audio-visual that can be used as a reference, the structure of the performance that is being worked on begins to be drawn up.

2. Experimental Stage (Improvisation)

At the experimental stage, the possibilities of motion with nuances of marching and new movements are sought. The structure of the dance moves adjusts to the accentuation of the accompanying music, namely gamelan gongs. To realize this dance work, dancers are selected who have the basics of marching dance, have the ability to exercise and have the same body posture.

The movements that have been produced are documented via video so that at the time of training the next day, the movements that have been obtained will not be forgotten. The exercises are carried out in groups in the dance studio and independent exercises are carried out through audio and video recordings.

3. Forming Stage

The formation stage is the final stage in the dance preparation process in accordance with a definite structure. In addition to the structure of dance movements, other elements such as; make-up, clothing, lighting and musical accompaniment are very supportive in realizing the integrity of the work. At this stage, motion selection, subtraction and addition of all the supporting elements of the dance will also be carried out so that they are formed for sure, until the dance is ready to be performed in front of the audience.

The process of creating Arjuna Tapa New Creative Dance is through: the exploration stage. Observations and video observations of the Mahabharata Ballet and ceremonial line dances were carried out as a reference and comparison material to determine the elements of motion and gending/song. Besides motion material, observations were also made on the dynamics and accentuation of the accompanying music. To complete this assessment process, several references are sought that are able to support as a reference in realizing dance works. After getting information, writing and audio-visual that can be used as a reference, the structure of the performance that will be worked on begins to be drawn up.

After carrying out the exploration process by producing a definite concept of motion, the creator then carries out an improvisation or experiment stage. The selection of the right dancer for a group dance work greatly affects the success of the work. Dancers must understand the intentions and desires of the creator, master the techniques of movement that will make the audience better understand the intent and purpose of the creator. Therefore, the selection of dancers is not an easy thing, because in addition to having to understand the intentions and desires and master the technique, there are several things that the creators want, namely:

1. Have a flexible body.
2. Discipline and willing to follow the training process regularly according to schedule.
3. Have a moderate and lean posture.
4. Able to dance and bring the character according to the creator's wishes to the fullest.
5. Responsible and have a high sense of solidarity.
6. Able to remember well the material that has been given by the creator.
7. Have a strong sense of community.
8. Have a good quality dance movement technique.

The eight things related to the supporters above are the main requirements for the creator to find supporters. In the end the creators got a university dancer. This situation is a challenge for creators to be able to manage training times with different schedules and busy schedules. The

process of creating this work was successfully passed with good commitment since the selection of dancers.

After the selection of dance supporters, the next step is improvisation. This stage refers to the results of the exploration that has been carried out, namely the concept of work and the concept of motion. Improvisation is a spontaneous creation that occurs instantly (Rendra, 1993). Spontaneity will give birth to the power of creativity regarding the power of one's imagination and marks the presence of this stage of improvisation.

Inspiration sometimes appears instantly, for that the creator must conduct experiments in the field as often as possible in order to find results, namely identity movements in his creations. The creator invites dance supporters to imagine for a moment to become a dashing Arjuna with dynamic movements. Each dancer raises a different and spontaneous body expression, not much different from the exploration stage, but the different stages of improvisation that the creators and supporters do are more likely to give birth or produce a series of movements or movement motifs that will definitely be used in the work.

After finding several motion motifs, from a series of movements to the main theme for the Kreasi Baru dance, Arjuna Tapa, the creator began recording and then invited supporters to repeat the improvised movements. The creator then focused on inviting the dancers to a series of movements that matched the depiction of the powerful and great Arjuna character. Seeing the movements produced during the improvisation process, there are several stages that the creator can do in the training process, including:

1. Warming up (performed by dance supporters simultaneously)
2. Remembering previous moves
3. Addition and change of motion
4. Implement a regular practice schedule, so that dance supporters are able to organize their activities. The regular training schedule is every Monday, Thursday, and Sunday.

During the process of practicing Arjuna Tapa New Creation Dance, the improvisation process was still carried out together in order to find a point of comfort in moving. This is why it is important for creators to choose and determine dance supporters so that what is desired in the work can be achieved. Arjuna Tapa New Creation Dance rehearsal was carried out at I Ketut Reneng's dance studio, Institut Seni Indonesia Denpasar.

The process of making music accompaniment to Arjuna Tapa New Creation Dance also refers to the process of creating dance through three stages, namely assessment (Improvisation), experiment (Improvisation) and formation (Forming). This is also explained by scholars, such as Sidiastini (2022) and Manuaba (2022).

During Assessment Stage (Exploration), observations were made and video observations of the musical accompaniment of the Mahabharata Ballet and ceremonial line dances were made as a reference and comparison material to find out the elements of the gending/song. In addition, observations were also made on the dynamics and accentuation of the gamelan Gong Luang as a

dance accompaniment. To complete the assessment process, several references are sought that are able to support as a reference in realizing the accompaniment of dance works. After getting information, writing and audio-visual that can be used as a reference, the structure of the music that will be worked on begins to be compiled.

At the experimental Stage (Improvisation), the possibilities of music with the nuances of marching and new music are sought. The structure of the music adapts to the accentuation of the dance, using gamelan gongs. To realize the accompaniment of this dance work, musicians will be selected who have basic Balinese percussion techniques, have musical skills and have good catching abilities. The exercises were carried out in groups at the Institut Seni Indonesia Denpasar musical studio. The exercises were carried out in sections, starting with the pepeson section, then the crew, presses, and sensitivities.

The formation stage is the final stage in the process of compiling music in accordance with a definite structure. At this stage, it combines all parts of pepeson, crew, pushers to sensitivities. Music selection is also carried out, subtraction and addition of all the supporting elements of the music so that it is formed in a complete and definite way, until the music is ready to be performed in front of the audience.

The formation of creators must also find and build harmonization of works, both between motion and accompaniment music, dancers' expressions with dance movements, and all the components in Arjuna Tapa New Creation Dance.

In the three processes described above, starting from assessment, experimentation, and formation, there are inhibiting and supporting factors, both those that arise from within and outside the work.

Some of the supporting factors during the process of creating Arjuna Tapa New Creation Dance are as follows:

1. The dancers have a fast catching power so as to facilitate the creation process.
2. Loyalty of all dancers is quite good in dividing practice time so that it makes a very big motivation to the creator.
3. Communication and intimacy between dancers is very good, thus providing comfort between dancers in every process.

Some of the inhibiting factors during the process of creating Arjuna Tapa New Creation Dance are as follows:

1. Most dancers are not used to exploring or giving spontaneous movements, so the creator must provide continuous examples to dance supporters.
2. All dancers have several different activities and schools, so the creators have a little difficulty in managing the practice schedule.
3. The lack of smooth training is due to the many supporters involved in the Bali Arts Festival (PKB) in 2022, and off-campus activities as dancers, musicians, and dance coaches.

Results and discussions

The form of the work is the conclusion of forms and structures that are interrelated into one unit containing the meaning that the creator wants to convey. In addition to weight, content and appearance, form is also a basic element in a work of art that can be seen with the naked eye. The notion of being refers to a concretely visible reality (which can be perceived with the eyes) as well as a concretely invisible reality (abstract) that can only be heard with the ear (Djelantik, 2004: 17).

Description of the Work

Arjuna Tapa New Creation Dance is a new creation inspired by Arjuna Tapa's story. Tells about the sending of Arjuna by Yudhisthira to meditate to Mount Indrakila in the hope of obtaining a powerful weapon, which can be used in the face of a major war against the Kauravas. In the hermitage Arjuna received many temptations such as the temptation of a number of angels from heaven, the temptation of the big pig incarnate Momosimuka, and the temptation of the hunter Kirata. But all the temptations can be overcome properly and finally because of Arjuna's determination, Lord Shiva gave Pasupati's Arrow as a gift that would later be able to destroy his enemies. This dance is performed by seven male dancers, carrying arrows. These seven dancers in certain scenes will be divided into two characters, namely five male characters who play the five pandavas, namely Yudistira, Bima, Arjuna, Nakula, and Sahadewa. While the other two dancers play female characters as Dewi Kunti and Dewi Drupadi.

The process of creation through the stages of exploration, experimentation and formation. The structure of the work consists of four parts, namely pepeson, crew, pushers, and sensitivities. The dance moves refer to the line dance movements. The costumes are still patterned on traditional Balinese dress code, which dominantly takes white and black colors to strengthen the nuances of holiness. Make-up using traditional Balinese make-up. This dance is accompanied by a gamelan gong that lasts 12 minutes.

The message conveyed in Arjuna Tapa New Creation Dance is that a true warrior will succeed in doing his job well and smoothly if he can overcome all the obstacles and temptations he faces in achieving his goals.

Analysis of Structure

The structure in question is the arrangement of the parts that make up a dance. Structurally, Arjuna Tapa New Creation Dance is divided into four parts, namely the pepeson, crew, pushers, and sensitivities which are interrelated with each other. The following is a complete description of the four sections.

The structure of the work consists of 4 parts, namely:

- Part 1: pepeson, namely dancers who enter the stage, displaying the character of the son of the great, authoritative movement with patterns of marching depicting the five pandavas, Dewi Kunti and Dewi Drupadi.

- Part 2: the crew, which is showing movements that describe the trial of the five pandavas, Dewi Kunti and Dewi Drupadi will send Arjuna to meditate on Mount Indrakila.
- Part 3: the pusher depicts Arjuna imprisoned, seduced by Momosimuka, and Kairata. Then there was a duel between Arjuna and Kairata, until Kairata transformed into Lord Shiva.
- Part 4: Pekaad which describes the bestowing of the Arrow of Pasupati by Lord Shiva to Arjuna. Then all the dancers end the dance by leaving the stage.

Analysis of Material

Movement in dance is different from everyday movements because the motion in dance has undergone an overhaul from wantah movements to artistic movements (Hadi, 2003: 3). This kind of understanding shows that dance is an emotional language that can express and express something. In this section, the material discussed is movements which are the main elements in dance. The movements used are the development of standard Balinese dance movements which include *agem*, *away*, *tangkep*, *badminton* which are adapted to the theme of the work, then these movements are processed and developed into new motion motifs.

Motion Material

Motion is the most important thing that builds a dance work, because "motion is the raw material for dance" (Murgiyanto, 1992: 2). The movements in Arjuna Tapa New Creation Dance emerged from the creator's imagination and explanations from the creative sources used. The movements that the creator presents are movements that are able to strengthen the impression of Arjuna's majesty, authority, and magic. These movements are still guided by the standard Balinese dance movements, namely *agem*, *away*, *tangkep* and *badminton* as well as the existing line dance movements, besides that the creators also found several motion motifs when carrying out the exploration and improvisation process. The movement is stirred so that it becomes several motion materials, as well as being a characteristic in Arjuna Tapa New Creation Dance. The description of these movements is as follows.

Table 1. The terms or names of movements in Arjuna Tapa New Creation Dance.

No.	The term or name of the movement in Arjuna Tapa's new Creative Dance	
	The motion of discovery in the creative process	Movements taken from Balinese dance movements which has existed
1.	<i>Agem pegang panah</i>	<i>Agem</i>
2.	<i>Nayog baris</i>	<i>Nayog</i>
3.	<i>Kelid baris</i>	<i>Gelatik nuut papah</i>
4.	<i>Ngopak lantang baris</i>	<i>Ngopak lantang</i>
5.	<i>Jengkeng baris</i>	<i>Jongkok kadean</i>
6.	<i>Mentang panah</i>	<i>Mentang laras</i>
7.	<i>Jalan sambil ngoyod</i>	<i>Gandang-gandang</i>
8.	<i>Seledet baris</i>	<i>seledet</i>
9.	<i>Nyegut baris</i>	<i>nyegut</i>

Variety of Motion

The motion exploration carried out by the creator and the dancers resulted in several motion motifs that were developed from the creator's interpretation of the character, namely Arjuna. These motion motifs are assembled into a variety of motions or motion sentences to compose the structure of Arjuna Tapa New Creation Dance. The series of dance moves can be explained as follows.

Part 1: pepeson, which is a dancer who enters the stage, displays the character of the son of the great, authoritative movement with marching patterns depicting the five pandavas, Dewi Kunti and Dewi Drupadi. The movements are as follows.

1. Tayog walk, followed by agemkanaan.
2. Right side street, malpal, left agem
3. Rotate backwards, shoot forward, right side, left, and center.
4. Walk forward with the feet of the gedrug.
5. Malpal, right sregseg, right agem.
6. Low agem, vibrate then right agem.
7. Drool, look at the right corner, suck, ngeseh agem left.
8. Archery right, high right agem. (this movement is repeated 2 times).
9. Ngopak loudly right and high.
10. High right agem.
11. Malpal, go back.
12. Turn face forward.



(Source: Sariada, 2022)
Figure 1. Pepeson motion

Part 2: the crew, which is showing movements that describe the trial of the five pandavas, Dewi Kunti and Dewi Drupadi will send Arjuna to meditate on Mount Indrakila. The movements are as follows.

1. Malpal, Agem right.
2. Prayer.
3. Squat the gizzard.
4. Build the right agem.
5. Archery squat alternately.

6. Agem left.
7. Prayer.
8. Squat the squid.
9. Alternate archery.
10. Momosimuka nyogroh pig movement.
11. The pig nudged Arjuna.
12. Arjuna wakes up from his asceticism.
13. Arjuna shoots a pig with Kairata



(Source: Sariada, 2022)
Figure 2. Movement of the crew

Part 3: the pusher depicts Arjuna imprisoned, seduced by Momosimuka, and Kairata. Then there was a duel between Arjuna and Kairata, until Kairata transformed into Lord Shiva. His movements were as follows.

1. Momosimuka (big pig incarnation) seduces Arjuna.
2. Arjuna and Kairata kill Momosimuka.
3. The War of Arjuna and Kairata.
4. Rampant war
5. Kairata's Defeat.



(Source: Sariada, 2022)
Figure 3. Pressing motion

Part 4: Pekaad which describes the bestowing of the Arrow of Pasupati by Lord Shiva to Arjuna. Then all the dancers end the dance by leaving the stage. The movements are as follows.

1. The award of the Pasupati Arrow by Shiva.
2. Nayog.
3. Ngopak loudly right.
4. Ngopak left loudly.
5. Malpal exits the stage.



(Source: Sariada, 2022)
Figure 4. Sensitive motion

Analysis of Performance

The appearance of a dance work is a proof of the creation process that was carried out through trial and careful consideration. The appearance and presentation of Arjuna Tapa New Creation Dance can be described into several aspects as follows.

Venue

Arjuna Tapa New Creation Dance was performed on the proscenium stage of The Vacini Hotel Tohpati Denpasar. The proscenium stage is a closed stage with one-way audience at the front, the stage is like being in a framed box (Martono, 2015: 38). The stage background used is the banner for the Dissemination of Research and Art Creation (P2S) at the Arjuna Tapa New Creation Dance performance.



(Source: Sariada, 2022)
Figure 5. Prosenium Stage

Cosmetic

The imagination of the make-up and clothing of Arjuna Tapa New Creation Dance is oriented from the character of Arjuna who is a warrior from the Pandavas. Cosmetology is the art of using cosmetic ingredients to realize the role of the face (Harymawan, 1998: 134). Arjuna Tapa New Creation Dance uses Balinese dance makeup. The ingredients used for make-up are as follows:

1. Milk cleanser (viva yam). A facial cleanser that is used to remove dirt on the face before applying make-up.
2. Foundation. The basis of facial makeup that is used evenly on the entire surface of the face and neck.
3. Powder. The powder used is reddish in color and is suitable for Balinese dance makeup, because it will look more alive when exposed to the lights on the stage. This loose powder serves to perfect the results of the make-up, to keep the base of the make-up to be more durable and not fade, and to cover excess oil on the dancer's face.
4. Tanco oil. This cream functions as an eye shadow base so that the eye shadow on the eyelids can stick and last a long time.
5. Eye shadow. Is an eye shadow that serves to give color to the eyes and to get a certain impression, and make the eyes look more assertive and attractive. This eye shadow is used from top to bottom, starting from yellow, red, blue, and blended to make it look more presentable and unified.
6. Black eye liner (ranee). Liquid, concentrated and black or dark in color. Eye liner in this case is used to darken the eyebrows and provide black lines above and below the eyes to sharpen the eyes to make it look more assertive and make up looks neat.
7. Compact powder. This compact powder is used to define the nose line or create shading, is used in the center of the shading, brightens the under eye area, and gives a lighting effect in the area between the jaw and cheeks.
8. Dark brown shading (fanbo). Shading is used to correct the shape of the face to make it look more perfect. Shading. This is usually used to

emphasize the bones in the face, such as the nose, cheekbones, and lower jaw.

9. Eyelash glue (expert). In addition to gluing false eyelashes on the eyelids, eyelash glue also functions to "sleep" unwanted eyebrow hairs.
10. Blush on red (maries). Cosmetics as blush to make it look brighter and not pale.
11. Red lipstick (wardah no. 01). Lipstick is used as lip color to make it look more attractive. Balinese dancers usually use bright red lipstick and it has been adjusted as stage make-up.
12. Black eyebrow pencil (viva). Black eyebrow pencil is used to sketch eyebrows or facial lines, because Taru Ghni Petak's makeup is a character makeup model.
13. Choose black. Used to help thicken the lines that have been drawn with a black eyebrow pencil.
14. Ghni Petak dance makeup (front view) before opening the hair in a bun



(Source: Sariada, 2022)

Figure 6. Arjuna Tapa's new dance make-up

Fashion

The clothing arrangement is still based on the dominant tradition of wearing yellow, gold and white colors. Her clothes consist of; The coils/headress model lined with urang chopsticks are decorated with leather petioles, leather badongs, yellow gold shirts and pants, awiran, yellow scarves, kana bracelets, setewel, kris, and arrow property.



(Source: Sariada, 2022)

Figure 7. Arjuna Tapa New Creation Dance Dress

Property

The property used by Arjuna Tapa New Creation Dance is arrows. Arrows made of wood and tinned with gold.



Figure 8. Arrow Properties
(Source: Sariada, 2022).

Accompaniment Music

The accompaniment music used in Arjuna Tapa New Creation Dance is gamelan Gong Luang. According to I Nyoman Rembang the gamelan Gong Luang is thought to have originated from Majapahit, brought to Bali by a group of people after the kingdom fell or it could be brought by a group of people when the Majapahit kingdom was victorious. This allegation is based on the similarities between the current Javanese gamelan and the Gong Luang gamelan in Bali today. The difference lies only in the number of instruments. The number of Gong Luang gamelan instruments in Bali is less than the number of Javanese gamelan barungans today. In addition, instruments called trompong and riyong which were originally lined up in Java four - four in one stumps, are now made into 8 (eight) in one stumps. Furthermore, according to Rembang, if you look at the gamelan reliefs plastered on the walls of the Prambanan Temple in East Java, it turns out that they have similarities with Gong Luang in Bali. The suspicion that Gong Luang came from Majapahit became stronger. Other evidence that can be explained is that in the case of songs or songs that are used, in general, vocal accompaniment is used Ancient Java or Central Java. In line with the opinion above, the informant Made Karba (Budana, 1984: 9) also said that Gong Luang came from the Majapahit kingdom. As far as he knows, it is said that in ancient times the patih and courtiers of the Kalianget kingdom managed to seize a set of Gong Luang gamelan from East Java (Majapahit) and immediately brought it to Bali. The gamelan was demonstrated in Sangsi Village, Singapadu Village, Gianyar Regency. A few days later, in the village of Sangsi there was a battle between the king of Sangsi and the king of Singapadu. As a result, the gamelan was left in the village of Sangsi. Furthermore, the gamelan is controlled by a group of people (Pasek residents) until now. That is why the gamelan Gong Luang is considered to belong to the Pasek family (Gong Luang druwe Pasek). Meanwhile, the gamelan Gong Luang in Tangkas village, Klungkung Regency,

which is considered the oldest Gong Luang in Bali, has a history that supports the above assumptions.

Another story that was obtained in Kerobokan Village, Badung Regency. The existence of Gong Luang in this village has a quite unique history. Around the XVI century (Sudiana, 1982: 16) there were 3 (three) small kingdoms in the village, namely: the Leping Kingdom, the Taulan Kingdom and the Kelaci Kingdom. The three kings in each kingdom have the title I Gusti Ngurah. It is said that the king of the kingdoms of Leping and Kelaci was still young. Both are trying to find a mate. On the other hand, the king of the Taulan kingdom has a daughter, besides being beautiful, also friendly and full of manners. It is not surprising that many kings around him who are attracted to this princess are all interested in marrying her.

For a long time, the king of Taulan was confused in making choices for his daughter. But finally the king of Taulan agreed to the king of Kelasi. The other kings who were interested were of course disappointed. But the most disappointed is the king of Leping. One day, the king of Leping secretly entered the Taulan kingdom and finally managed to kidnap the Princess. News of the Princess's disappearance soon spread. The Rabbit King, who had been officially betrothed, became very angry with his future father-in-law and thoughtlessly burned the Taulan kingdom to the ground. The king of Leping took revenge and then attacked and burned the kingdom of Kelaci. The Rabbit King turned to attack and burned the Leping kingdom. It is said that, in a not so long time, the three kingdoms were destroyed and razed to the ground. Persada Kerobokan was flooded with blood everywhere. Some of the people who managed to escape to another village. During the escape they were forced to "scramble" (wading through) the blood. The area was then named the village of Kerobokan. After a while, a farmer from the Peguyangan Tektok Village who lives in Kerobokan plowed up dry land in the former Leping kingdom. He was very surprised, because in the ground he dug it found a gong and some drums. The gamelan is thought to belong to the Leping kingdom. He brought all the objects home and handed them over to I Dukuh Sakti.

Gong Luang Form

The composition of the tones contained in the Gong Luang gamelan is 7 (tones) or called *saih pitu*, namely: *ndang*, *ndaing*, *nding*, *ndong*, *ndeng*, *ndeung*, *ndung*. While the distribution of the barrel is proportionally divided into 3 (three) namely the *pelog* barrel, *selendro* barrel, and *selendro* barrel. From this it can be interpreted that Gamelan Gong Luang is a baboon of all types of music that existed before or which covers the *pelog* and *selendro* barrels. The simple meaning is that the gamelan Gong Luang can be played in *pelog* and *selendro* barrels. This can be proven from the composition of the tones which are derived in such a way that the division of tasks of the tones is known as *pepatutan*: *Selisir*, *Tembung*, *Sunaren*, *Pengter*, *Baro*, *Lebeng*. All of these can be grouped into the *pelog* barrel. As a note that Gamelan Gong Luang in terms of the tone structure used is almost the same as other gamelan *saih pitu*. That is why the atmosphere of the Gong Luang barrel is closer to the *Gambang*

gamelan. In this case, the composition of the Gambang notes transferred to Gong Luang is as follows: Nding, ndong, ndeng, ndeung, ndung, ndang, ndaing.

In general, in barungan gamelan each has its own characteristics in line with the shape and number of tools. Likewise, the form of the song (gending) in the barungan Gong Luang is almost the same or maybe the same as most gamelan which has a composition of saih pitu (seven tones). This assumption needs to be verified. Differences in the form of songs based on differences in the form of tools, the number of functional tools, for example, it will appear that the form of Arja's songs will be different from the form of Gong Luang's songs. Even in the musical kekidungan, for example, only one form is known, without crew, suckers, pushers and so on.

Below is an example of the form (structure) of Gong Luang's song entitled "Ggitan Malat" with the composer I Wayan Sinthi, as follows:

1. Pengawit: Beginning with the utterance of "Om" which is uttered by all the musicians, then followed by instrumentalia.
2. Pengawak: This song is a parallel between vocal and instrumental which is presented in such a way with three gongs.
3. Nyalit: It is a transition of songs in the form of instrumentals
4. Pengisep: This part of the song has almost the same motive as the crew, alternating with vocals and instrumentals.
5. Nyalip: Same as above, which is a connected instrumental.
6. Presser: The final part of the vocal with a dynamic and lively rhythm.
7. Pakaad: This part of the song reaches the finale, the rhythm gets faster and finally there is an anti-climax, it decreases slowly in a rikrih way, the song closes with a Gong punch.

Gong Luang's song form above has actually been developed from Gong Luang's existing repertoire. But in general, the repertoire above still maintains the existing classics and is firmly rooted in society. The above modifications are solely to follow today's tastes so that the issues that Gong Luang's songs are less attractive to the younger generation can be answered.

Dr. Made Bandem, in his book entitled "The Encyclopedia of Balinese Music" says that the form of gamelan Gong Luang is similar to Gamelan Gong Kebyar, where Gong Luang only consists of thirteen or fifteen instruments, while Gong Kebyar uses twenty-five to thirty instruments.

The instruments in the gamelan gamelan Gong Luang Banjar are as follows:

- 1 big squat gangsa stump (7 blades)
- 1 small squat gangsa stump (7 blades)
- 1 stumps of bamboo saron (8 blades)
- 1 large reong reong (8 pencon)
- 1 small reong reong (8 pencon)
- 2 pieces jegogan (7 blades)
- 2 pieces of jublag or calung (7 blades)
- 1 cedugan drum
- 6 cloves

- 1 piece of ceng ricik or kecek
- 1 gong
- 1 piece of kempul
- 1 kajar

In playing the gamelan Gong Luang, approximately 20 gamelan musicians are needed.

Playing techniques on Gamelan Gong Luang

The technique or *gegebug* in Balinese gamelan is the main thing, *Gegebug* or playing technique is not just a skill to hit and close the gamelan blade, but has a deeper connotation than that. *Gegebug* has a close relationship with orchestration and according to *prakempa* (a Balinese gamelan *lontar*) that almost every instrument has its own technique and contains aspects of the "physical behavior" of the instrument. The physical properties of the instruments contained in the gamelan gives the beauty of each to the audience.

The technique of playing the gamelan Gong Luang is very distinctive and unique which is not dominated by the *kotekan-kotekan* technique. Gong Luang's playing technique is also the source of other Balinese gamelan techniques. In the gamelan Gong Kebyar, this technique is transformed into the term "*leluwangan*". The following is a playing technique used in the gamelan Gong Luang;

Playing techniques on Terompong or Reyon instruments

- Punch *Ngempat/ngembyang*, which is meant is, simultaneously hitting the same two notes in one octave.
- *Ngempyung* punch, which is meant to hit two unequal tones simultaneously, namely hitting two notes by flanking two notes in the middle.
- *Nyilih Asih* is hitting several notes one by one, either with one or two hands in sequence or far apart.
- Slow *Norot* Punch is hitting with the right and left hands with a system of players hitting while closing or *nekes* where the implementation takes turns.
- The *ubit-ubitan* punch is a playing technique that results from a combination of the on-beat (*polos*) and of-beat (*sangsih*) systems. Plain and *sangsih* punches when combined will cause a combination of sounds called *braid* or can be called *interlocking*.

Techniques for playing on Gangsa Squat instruments Big and Small

- Punch *Neliti/ Nyelah* is hitting the skeleton of a song or song plainly in the sense of not using variations.

The technique of playing on the Saron bamboo instrument

- Punch *Neliti/ Nyelah* is hitting the skeleton of a song or song plainly in the sense of not using variations.

- The Nilti stroke is a one-note hit with the right or left hand which is getting faster and faster. This stroke is usually used when looking for a music or song diversion.
- Nyangshin or hanging technique. This stroke aims to make the sound of the saron instrument more audible.

Techniques of playing on Jublag or Calung instruments

- Punch Neliti/ Nyelah is hitting the skeleton of a gending or song plainly in the sense of not using variations, on Jublag or Calung instruments the strokes are less frequent.

Playing technique on the Jegog instrument

- Wipe Strike using cover while hitting before hitting the next pitch/blade.

Playing techniques on drum instruments

- The drum beat in the Gong Luang gamelan, is only played when looking for a gong or at the end of one round of a song and is hit using the hip.

Playing techniques on Ceng-Ceng Kopyak

- The beat here is played with the ceng-ceng kopik system in general.

Ceng-Ceng Kecek playing technique

- Ngajet hit is hitting the ceng-ceng instrument with both hands alternately.

Kajar playing technique

- Penatas Lampah punch is a kajar punch pattern that uses the same or steady rhythm pattern from one punch to another and has the same distance and time.

Playing techniques on the Kempul instrument

- The name of the beat is Selah Tunggul, which is where the blunt beat falls before the Gong instrument is sounded.

Playing technique on the Gong instrument

- The fall of the gong beat, indicating that the song has ended because the function of the gong instrument is as a finalist and the name of the beat is Pukulan Purwa Tangi.

It can be concluded that the techniques of fighting or hitting in the Gong Luang gamelan are mostly the same as the playing techniques in the Gong Kebyar and Gong Gede gamelan.

Based on the description above, it can be concluded that the Gong Luang playing technique in the accompaniment of Arjuna Tapa New Creation Dance refers to the Gong Luang playing technique explained above.



(Source: Sariada, 2022)

Figure 5. Gong Luang of Institut Seni Indonesia Denpasar

Arjuna Tapa New Creation Dance Accompaniment Notation

The accompaniment notation for Arjuna Tapa New Creation Dance uses ding dong notation which consists of nine parts adapted to the structure and dramatic flow of the dance. The accompaniment notation for Arjuna Tapa's new dance creation is as follows:

Kawitan:

1.71.34.1.3.4.5.5(5)
545745475545745354
14141414...5...3...7...(1)

Vokal:

134513475.....
7.....1313534
.1.4.1.4.1.4.5.3.1.(7)
.1.7.1.3.5.4.3.1
345....5.5....7543
.4.1.3.4.5.3.1.7
.1.3.4.5.7.5.4.(3)

Pepeson:

.4.3.4.3.5.7.1.3
.5.7.1.3.7.1.3.4
.5.4.5.4.5.3.1.7
.5.7.1.3.7.5.4.(3)

Pelan:

1345.7.5.7...4.3
..71313.71313.4.(5)
353...4.(5)
.7.5.1.7.1.7.4.5
.3.4.3.1.3.4.7.(5)
.7.5.1.7.1.7.4.5
.3.4.3.1.4.3.1.7
.1.3.4.5.7.5.4.(3)

Ngelik:

.3.1.3.4.5.3.1.(7)

Pengawak:

...13431345.3.17

...13431345.3.54

....143141345.7554317

..5..5..5.431345

.7.5.4.3...7.13(1)

....3454314317.54345

....7543457.1775431

..4..5...4543175

.3.7.1.3...575713(7)

Ngubeng:

.4.3.5.4.1.4.3.(1)

Pesiat:

777774753431435(4)

Kebyar:

..571754..571754

53453431.5.5.5.5

.7.4.7.5.3.4.3.1

.4.3.5.4.111(1)

.5.3.5.4.5.3.7.(1)

Conclusions

Based on the description above, it can be concluded that Arjuna Tapa New Creation Dance is a New Arjuna Tapa's Creative Dance is a new creation inspired by Arjuna Tapa's story. Tells about the sending of Arjuna by Yudhisthira to meditate to Mount Indrakila in the hope of obtaining a powerful weapon, which can be used in the face of a major war against the Kauravas. In the hermitage Arjuna received many temptations such as the temptation of the big pig incarnate Momosimuka, and the temptation of the hunter Kirata. But all the temptations can be overcome properly and finally because of Arjuna's determination, Lord Shiva gave Pasupati's Arrow as a gift that would later be able to destroy his enemies. The process of creating Arjuna Tapa New Creation Dance goes through three stages, namely exploration, improvisation, and formation.

The form of Arjuna Tapa New Creation Dance is performed by seven male dancers, carrying arrows. These seven dancers in certain scenes will be divided into two characters, namely five male characters who play the five pandavas, namely Yudistira, Bima, Arjuna, Nakula, and Sahadewa. While the other two dancers play female characters as Dewi Kunti and Dewi Drupadi. The structure of the work consists of four parts, namely pepeson, crew, pusher, and sensitization. The dance moves refer to the line dance movements. The costumes are still patterned on the dominant Balinese traditional dress code taking yellow, gold and white colors to reinforce the nuances of majesty and

holiness. Make-up using traditional Balinese make-up. This dance is accompanied by a gamelan gong that lasts 12 minutes.

The message conveyed in Arjuna Tapa New Creative Dance is that a true warrior will succeed in doing his job well and smoothly if he can overcome all the obstacles and temptations he faces in achieving his goals.

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