The Dynamic of Gambyong Pangkur Dance Moves

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Abstract—The Gambyong Pangkur dance shows its performance dynamic through its moves and music. This research aims to discover how this dynamic of Gambyong Pangkur dance performance through dance moves is. The obtained data are the qualitative ones in the form of Gambyong Pangkur dance move description. To figure out the dynamic of Gambyong Pangkur dance, the first step taken is describing what a dance is. The next step is interpreting the move dynamic. The research results indicate that the dynamic of Gambyong Pangkur dance move can be produced from the move structure appearance through the varied move grammatical levels. Judging from its basic aspects, the move dynamic is also seen from the varied processing of diverse energy, space, and time aspects in such a way that it reflects the dance dynamic. The conclusion drawn is that the dynamic of Gambyong Pangkur dance through moves is possible due to the appearance of moves with various move grammatical levels and processing of varied space, time and energy pattern moves.

Keywords—dance, gambyong, pangkur, moves

I. INTRODUCTION

The beauty of a dance can be seen from its constituent elements which include the visual and audio ones [1]. The visual elements comprise move, make up and costume, lighting, stage layout and dancers. The auditive elements consist of dance accompaniment music and sound system. One of dance choreographic processes is composition which is the stage when the dance is formed. A dances composition process is based on principles of esthetic forms including unity, variation, repetition, shift, sets, climax, and proportion [2] [3]. Murgiyanto [4] explains the same on the principles of esthetic forms [4]. The principles of esthetic forms is connected to dance dynamic performance.

Dynamic is every change in a dance due to the presence of variations in the dance itself. The dynamic in a dance gives an impression that the dance is interesting and neither boring nor monotonous. Dynamic is the strength of a dance work or choreography which can make those watching it amazed. Dynamic can be seen from the dance work and the dynamic from the dancers themselves. Using artificial dynamic techniques can make the dance work more attractive. In artificial dynamic, some musical terms are often borrowed to help readers comprehend them easily, including accelerando which is a dynamic technique achieved by accelerating the move tempo and also its musical accompaniment tempo. Ritardanto is a dynamic technique achieved by decelerating the move tempo or its musical accompaniment. Crescendo is a dynamic technique achieved by hardening or strengthening the move or its musical accompaniment. Decrescendo is a dynamic technique achieved by decelerating the move or its musical accompaniment. Piano is a dynamic technique which can be achieved by working on the flowing moves or its flowing musical accompaniment. Forte is a dynamic technique achieved by a move work which uses pressures which can be strengthened further on its musical accompaniment. Staccato is a dynamic technique which can be achieved by working on a move to be breaking. Legato is a dynamic technique which can be achieved by swinging move work [5]. The dynamic in a dance is formed from the variations in its performance elements. Variations in a dance indicate diversity in its performance. Hadi explains that variation is a process of forming a dance by presenting completely new values by showing changes [3]. Variation can be achieved due to the existence of variations in the use of energy in tempo move, high and low (level), dances positional change and a change to the atmosphere [6]. Using this dynamic, a dance performance can look dynamic.

The main media of a dance is the moves produced by the body as its instrument. In a dance, the body moves are divided into four, namely: hand, foot, body and head moves [7]. Suharto (1987) also makes the same division in analyzing Gambyong dance [8]. A move has three basic aspects, namely: energy, space and time [9]. The dynamic in a dance can be shown through moves as the main aspect of a dance. The performance of dance move dynamic can be seen through the processing of space, time and energy as the basic aspects of a move. The dance move dynamic makes a dance dynamic. The dynamic in a dance exists in Gambyong Pangkur dance.

Gambyong Pangkur dance is a girl dance which depicts a girl who is showing off her beauty. This dance is frequently used to welcome a guest or open an event. Gambyong dance, which is initially a tledek dance in a Tayub show for common people, is then worked on and escalated to be a royal dance by K.R.M.T Wreksadiningrat during the reign of Sunan Pakubuwono IX [10]. This dance was created by an artist and a dance figure from Surakarta named K.R.T. S. Maridi Tondokusumo. Gambyong Pangkur dance in its performance shows a dance dynamic which can be seen from its dance moves. From the perspective of its moves, Gambyong Pangkur dance shows moves with various form processings which move towards novelty values by presenting changes.

Gambyong dance consists of many variants. The variant name of Gambyong dance names after the gendhing accompany the dance. The examples include: Gambyong Pangkur, Gambyong Pareanom, Gambyong Ayun-ayun, and Gambyong Marikangen dances. Based on personal
observation, among these Gambyong dance variants, Gambyong Pangkur dance is the one with most move treasures. Gambyong Pangkur dance is rich in moves and dynamics. Therefore, this study aim at discovering the dynamic of Gambyong Pangkur dance move.

II. METHODOLOGY

This research uses descriptive qualitative, structure, and etic and emic approaches. The research data of qualitative nature take the form of data on Gambyong Pangkur dance move description. Structure refers to the connection arrangement between parts of a whole [11]. The move structure approach is used to study the dynamic of Gambyong Pangkur dance move by breaking down the move in its parts. The etic approach analyzes behavior or social symptoms from the outside of the research objects culture [12] [5]. The etic approach means the one from an outsider’s (observer’s) point of view and a comparison is made to other cultures. The emic approach is done by understanding the individual or community’s behavior from the perspective of related individual/community’s perspective themselves [12] [5]. This emic approach is used to describe the data on the move on the move in Gambyong Pangkur dance. The etic approach is used in interpreting the dynamic of Gambyong Pangkur dance move. The research target is Gambyong Pangkur dance. The study focuses on the dance move dynamic. The data are analyzed using Adshead’s concept, i.e. identifying and describing, understanding the relationship between performance components, discerning, interpretation, and evaluation [13] [1]. The data analysis also refers to Indriyanto (2011) who has described and interpret the influence of Surakarta-style dance on Baladewa Banyumasan dance [14] [8]. The moves of Gambyong Pangkur dance are identified and described. The next step is understanding the relationship between components of Gambyong Pangkur dance move. The final step is interpreting the dynamic of Gambyong Pangkur dance moves based on the move grammatical structure and choreography concepts.

III. RESULT AND DISCUSSION

A. Gambyong Pangkur Dance Move

The structure of Gambyong Pangkur dance moves is divided into some move levels known as move grammatical levels. The grammatical levels of Gambyong Pangkur dance moves consist of five levels from the smallest to the biggest ones, namely (1) move element, (2) move motif, (3) move phrase, (4) move sentence, (5) move cluster [8]. The four levels work to form greater units from the move element level up to the whole form known as hierarchical connection arrangement. Element is the smaller part of a dance move which has no meaning and cannot be independent yet. The move element in Gambyong Pangkur dance is performed by four body elements, namely: hand move element, foot move element, body move element, and head move element. The move element performed by body elements take the form of attitude and moves. The move elements of Gambyong Pangkur dance are combined to be a greater unit known as move motif. A move motif is the smallest unit of a dance move which has had meanings and has been independent.

The combination of elements of Gambyong Pangkur dance move into a move motif is through overlapping and turn-taking connection arrangement. The overlapping connection arrangement in Gambyong Pangkur dance constitutes the connection arrangement between move elements in forming a move motif where the move element performed by each body element occurs consecutively at one time. The turn-taking connection arrangement is the connection arrangement between move elements in forming a move motif where the move elements performed by each body element is performed in turn. The move motifs in Gambyong dance are combined to form a greater unit, namely move phrase. Then, move phrases are combined to form yet another greater unit known as a move sentence. The move sentences in Gambyong Pangkur dance are combined to be an even greater unit known as a move cluster. Finally, the move clusters in Gambyong dance are combined to be a dance form.

The move elements in Gambyong Pangkur dance consist of: pentangan kanaan, pentangan kiri, trap cethik, trap puser, ngruji, ngithing, nyemputir, ngolong sampur, njnipit sampur, rimong sampur, miwir sampur, tawing, trap karno, mentang kanaan, mentang kiri, ukel tanggung, ukel wantah, kebyok sampur, kebyak sampur, seblak kanaan, seblak kiri, seblak kanaan, lembuhan kanaan, ngembat kanaan, ulap-ulap tawing, ndeggeg, mayuk, leye kanaan, leye kiri, ogek lambung, hoyog kanaan, hoyog kanaan, ngglegbag kanaan, ngglegbag kiri, mendak, ula nglangi, mager timun, tanjak kanaan, tanjak kiri, jinjir kanan-kiri, mancat, nylekenteng, srisig, enjer kanaan, enjer kiri, lamaksono mager timun, lamaksono ula nglangi, gejuk kanaan, gejuk kiri, kengser, degek kanaan, degbeg kiri, mancat, inggutan mubeng, entraengan, seredan kanaan, seredan kiri, minger kanaan, minger kiri.

The move motifs in Gambyong Pangkur dance in sequence consist of: pangkat srisig, srisig kanaan, sendi seblak, enjer kanaan, seblak gejuk kiri, enjer kiri, seblak gejuk kanaan, enjer kanaan, kebyok gejuk kiri, srisig kebyok, ulap-ulap tawing, lamba, ulap-ulap tawing lamba, ulap-ulap tawing lamba, ulap-ulap tawing tawing ngracik, ulap-ulap tawing ngracik, tawing mipepil, entraengan setengah motif, entraengan, entraengan, sendi seblak, mudra lamba, mudra lamba, mudra lamba, mudra lamba, mudra ngracik, mudra ngracik, mentang kanaan mipepil, entraengan setengah motif, entraengan, entraengan, sendi seblak, kupu tarung lamba, kupu tarung lamba, kupu tarung lamba, kupu tarung ngracik, kupu tarung ngracik, mentang mipepil, mentang kanaan-kiri, ukel kanan trap karno, trap karno pucak gula, ngleyek ngembat, panggell, sindet kanaan, batangan kanaan, batangan kiri, batangan kanaan, ngembat kengser, batangan kanaan, batangan kanaan, batangan kiri, batangan kanaan, enjer rimong lembuhan lamba, enjer rimong lembuhan lamba, enjer rimong lembuhan lamba, enjer rimong lembuhan lamba, enjer rimong lembuhan lamba, enjer rimong lembuhan lamba, enjer rimong lembuhan lamba, enjer rimong lembuhan lamba, enjer rimong lembuhan lamba, enjer rimong lembuhan lamba, enjer rimong lembuhan lamba, enjer rimong lembuhan lamba, enjer rimong lembuhan lamba, magak, magak sampur sampur, pangkat srisig, srisig kiri, magak, pangkat pilesan, pilesan, pilesan, pilesan, pilesan, pilesan, kengser ukel karno, laku telu, laku telu, laku telu, laku telu, laku telu, laku telu, laku telu, laku telu, laku telu, laku telu, laku telu, laku telu, laku telu, laku telu, laku telu, laku telu, laku telu, laku telu, laku telu, laku telu, laku telu, laku telu, laku telu, laku telu, laku telu, laku telu, laku telu, laku telu, laku telu, laku telu, laku telu, laku telu, laku telu, laku telu, laku telu, laku telu, laku telu.
The move dynamic through a move motif shift in the enjer move occurs in sequence, relates from one move motif to another, just like a chain. The right enjer move motif is connected to the seblak geguk kiri move motif, and the seblak geguk kiri move motif is connected to the right enjer, and so on. This connection arrangement, according to Suharto, is called syntagmatic connection arrangement [8]. At element level, the enjer move dynamic occurs since the connection arrangement between elements forms a motif which emerges in turns and sequence. For example, the enjer kanan right foot move element is replaced by the seblak hand move element and the left foot doing a geguk. This creates a move dynamic. Making a dynamic in such a way is called a move dynamic through turn-taking connection arrangement [8]. The dynamic of enjer move also occurs in the connection arrangement between elements in forming motifs which emerge at the same time and are performed by the body element. For example, the right foot move element enjer kanan occurs at the same time with the head move element coklek kanan-kiri. This creates a move dynamic. A dynamic made in such a way is called a move dynamic through an overlapping connection arrangement [8]. The dynamic technique in enjer move is achieved by the move work using pressures which can be strengthened in its musical accomplishment. Such a dynamic technique is known as forte technique [5]. The dynamic technique in enjer move shows variations in its moves by presenting changes to its move motifs and elements. The move dynamic is done using variations, i.e. a process of forming a dance by presenting completely new values by showing changes [3].

2. Ulap-ulap Tawing Move

The move dynamic in Ulap-Ulap Tawing move is seen from its time and move motif variations. The ulap-ulap tawing move consists of ulap-ulap tawing lamba, ulap-ulap tawing ngracik and tawing mipil move motifs. Ulap-ulap tawing lamba is done in four beats, varied with ulap-ulap tawing ngracik in two beats, then followed by tawing mipil which is the final development of ulap-ulap tawing move. At element level, the ulap-ulap tawing lamba and ulap-ulap tawing ngracik move motifs are performed by the right ulap-ulap hand and followed by right tawing with the body doing ndegge pose, the foot doing right mendak and tanjak and the head doing noleh to the left and right. The move is followed by tawing kanan mipil while the foot does ndudut mendak.

The move dynamic through move motif shifts in ulap-ulap tawing move occurs in sequence and related from one move motif to another, resembling a chain. The ulap-ulap tawing lamba move motif in four beats is connected to the ulap-ulap tawing ngracik move motif in two beats, and this ulap-ulap tawing ngracik move motif is connected to the tawing mipil move motif, and so on. This connection arrangement in Suharto’s term is called as syntagmatic connection arrangement [8]. At element level, in the dynamic of ulap-ulap tawing move there occurs a connection arrangement between elements in forming a...
motif which emerges in turn sequentially. For example, the right hand move element ulap-ulap kanan is followed by the tawing and aki hand move element and back to the right hand move element ulap-ulap. This creates a move dynamic. Such a dynamic is called as a move dynamic through a turn-taking connection arrangement [8]. The move dynamic of ulap-ulap tawing also occurs in the connection arrangement between elements in forming motifs which occur consecutively and performed by the body elements. For example, in tawing mipil move motif, the foot move element entragan is consecutively done with the right and left coklek head move element. This creates a move dynamic. Such a dynamic is called as a move dynamic through turn-taking connection arrangement [8]. The move dynamic in mudra move is achieved by the move work using pressures which can be strengthened further in its musical accompaniment. The mudra move is given a pressure using kendang (drum) play in karawitan as its accompaniment music. Such a dynamic technique is called as forte technique [5]. The dynamic technique in mudra move shows variations in its move by presenting changes to its motifs and move elements. The mudra move dynamic is performed using variations and by presenting new values. This confirms Hadi’s opinion that dance variations can present completely new values by showing changes [3].

A move dynamic through move motif shift in mudra move occurs in sequence, interconnected from one move motive to another, resembling a chain. The mudra move motive consists of mudra lamba, mudra ngracik and mipil move motifs. Mudra lamba is performed in four beats, varied with mudra ngracik in two beats, then followed by mentang kanan mipil which is the final development of mudra gerak. At element level, the mudra lamba and ngracik move motifs are performed with the hand doing mentang to the right and followed by the right hand doing nekuk trap cethik and the left hand doing nekuk trap cethik ngolong sampur and the body doing ndegeg pose, the feet doing mendak and tanjak to the right and the head doing noleh to the left and to the right. This move is followed by mentang kanan kiri mipil with the feet doing ndudut mendak move.

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4. Kupu Tarung Move

The move dynamic in kupu tarung move can be seen from the time variation in its move motifs. The kupu tarung move consists of kupu tarung lamba, kupu tarung ngracik move motifs and mentang kanan kiri mipil motif. Kupu tarung lamba is performed in four beats, varied with mudra ngracik two beats, then followed by mentang kanan kiri mipil to the side which is the final development of kupu tarung move. At element level, the kupu tarung lamba and kupu tarung ngracik move motifs are performed with the right and left hands doing kupu tarung, followed by the right and left hands doing mentang to the side and the body doing ndegeg pose, the feet doing mendak and tanjak to the right and the head doing noleh to the left and to the right. This move is followed by mentang kanan kiri mipil with the feet doing ndudut mendak move.

The move dynamic through move motif shift in kupu tarung move occurs in sequence, interconnected from one move motive to another, resembling a chain. The kupu tarung lamba move motif in four beats is connected to the kupu tarung ngracik move motif in two beats, the kupu tarung ngracik move motif is connected to the mentang mipil move motif, and so on. This connection arrangement in Suharto’s term is called as syntagmatic connection arrangement [8]. At element level, in the kupu tarung move dynamic there occurs a connection arrangement between elements in forming motifs which emerge in turn sequentially. For example, the hand move element menthang is followed by the hand move element kupu tarung and back to the hand move element menthang. This creates a move dynamic. Such a dynamic is called as a move dynamic through turn-taking connection arrangement [8]. The kupu tarung move dynamic also occurs in the connection arrangement between elements in forming motifs which emerge consecutively and performed by the body element. For example, in the right hand move motif menthang mipil, the foot move element entragan is performed consecutively with the head move element coklek to the right and the left. This creates a move dynamic. Such a dynamic is called as a move dynamic through overlapping connection arrangement [8]. This dynamic technique in kupu tarung move is achieved by the move work using pressures which can be strengthened further in its musical accompaniment. The kupu tarung move is given a pressure using kendang (drum) play in karawitan as its accompaniment music. Such
a dynamic technique is called as *forte* technique [5]. The dynamic technique in *kupu tarung* move shows variations in its move by presenting changes to its motifs and move elements. The *kupu tarung* move dynamic is performed using variations and by presenting new values. This confirms Hadi’s opinion that dance variations can present completely new values by showing changes [3].

5. Batangan Move

The move dynamic at motif level can be seen from the *batangan* move which is performed using varied move motifs between *batangan kanan* and *batangan kiri* move motifs in turn. The *batangan kanan* motif is performed with the right hand doing *ngembat* and followed by *ukel tanggung kanan* and the left hand doing *seblak sampur* and the right foot doing *gejuk*. The *batangan kiri* move motif is performed with the left hand doing *ngembat* and *ukel tanggung kiri*, followed by the right hand doing *seblak kanan*, and the left foot doing *gejuk*.

The move dynamic through move motif shift in move batangan occurs in sequence, interconnected from one move motive to another, resembling a chain. The *batangan kanan* move motif is connected to the *batangan kiri* move motif, the *batangan kiri* move motif is connected to the *batangan kanan* move motif, and so on. This connection arrangement, in Suharto’s term, is called as syntagmatic connection arrangement [8]. At element level, in the *batangan* move dynamic there occurs a connection arrangement between elements in forming motifs which emerge in turn sequentially. For example, the right hand move element *ngembat kanan* is followed by the hand move element *ukel tanggung*, and followed by the left hand move element *ngembat kiri*. This creates a move dynamic. Such a dynamic is called as a move dynamic through overlapping connection arrangement [8]. The dynamic technique in *batangan* move is achieved by the move work using pressures which can be strengthened further in its musical accompaniment. The *abur-aburan* move is given a pressure using *kendang* (drum) play in *karawitan* as its accompaniment music. Such a dynamic technique is called as *forte* technique [5]. The dynamic technique in *batangan* move shows variations in its move by presenting changes to its motifs and move elements. The *abur-aburan* move dynamic performed using variations presents new values. This confirms Hadi’s opinion that dance variations can present completely new values by showing changes [3].

7. Menthogan Move

The move dynamic in *menthogan* move can be seen from the variation of *menthogan kanan maju*, *menthogan kiri enjer kanan*, *menthogan kiri jalan maju*, *menthogan kiri enjer kanan*, *menthogan kiri enjer kanan* move motifs. The move dynamic lies in the move direction and move element variations. The *menthogan maju* move motif is performed by moving the feet forward (*maju*) with the right hand doing *ulap-ulap* and the left hand doing *ukel trap kar no kiri*. The *menthogan enjer kanan* move motif is performed by stepping to the side and the left hand doing *ulap-ulap* pose, and the hand doing *ukel trap kar no kanan*.

The move dynamic through move motif shift in *menthogan* move occurs in sequence, interconnected from one move motif to another, resembling a chain. For example, the *menthogan kanan maju* move motif is connected to the *menthogan kiri enjer kanan* move motif, and the *menthogan kiri enjer kanan* move motif is connected to the *menthogan kanan maju* move motif, and so on. This connection arrangement, in Suharto’s term, is called as syntagmatic connection arrangement [8]. At element level, in the move dynamic *menthogan* there occurs a connection arrangement between elements in forming motifs which emerge in turn sequentially. For example, the left hand move element *ulap-ulap* with the right hand doing *ukel trap kar no* pose is followed by the right hand move element *ula-ulap* with the left hand doing *ukel trap kar no* pose. This creates a move dynamic. Such a dynamic is called as a move dynamic through turn-taking connection arrangement [8]. The *menthogan* move dynamic also occurs in the connection arrangement between elements in forming
motifs which emerge consecutively and performed by the body element. For example, in *menthogan* move motif, the foot move element *lumakdana* is performed consecutively with the hand move element *ulap-ulap dan ukel karno*. This creates a move dynamic. The dynamic created using such a technique is called as a move dynamic through overlapping connection arrangement [8]. The dynamic technique in *batangan* move is achieved by the move work using pressures which can be strengthened further in its musical accompaniment. The *menthogan* move is given a pressure using *kendang* (drum) play in *karawitan* as its accompaniment music. Such a dynamic technique is called as *forte* technique [5]. The dynamic technique in *menthogan* move shows variations in its move by presenting changes to its motifs and move elements. The *menthogan* move dynamic is performed using variations and by presenting new values. This confirms Hadi’s opinion that dance variations can present completely new values by showing changes [3].

8. **Ulap-ulap Glebagan Move**

The move dynamic in ulap-ulap glebagan move lies in the lumaksana glebagan move motif which is performed in different directions, i.e. the right and left directions. The ulap-ulap glebagan move dynamic can also be seen from the move element variations. The gerak ulap-ulap glebagan variations consist of 3 move motifs, namely lumaksana glebagan kanan, lumaksana glebagan kiri, and lumaksana glebagan kanaan. The ulap-ulap glebagan kanaan move motif is performed by the right doing *ulap-ulap*, it is performed consecutively with the feet taking steps to the right (enjer kiri) and ending it with the right hand doing mentang kiri and the left foot doing gejuk kiri. This move is also accompanied with the left hand doing nekuk trap cethik pose, and the body is upright facing to the side, while gazing forward. The ulap-ulap glebagan kiri is performed by moving the left hand to do ulap-ulap, consecutively as the feet taking steps to the left (enjer kiri) and ending it with the left hand doing mentang kiri and the right foot doing gejuk. This move is accompanied by the right hand doing kanaan nekuk trap cethik kanaan pose, and the body is upright while facing to the side and gazing forwards.

The move dynamic through move motif shift in *menthogan* move occurs in sequence, interconnected from one move motif to another, resembling a chain. For example, the ulap-ulap glebagan kanaan move motif is connected to the ulap-ulap glebagan kiri move motif, and the ulap-ulap glebagan kiri move motif is connected to the ulap-ulap glebagan kanaan move motif, and so on. This connection arrangement, in Suharto’s term, is called as syntagmatic connection arrangement [8]. At element level, in the ulap-ulap glebagan move dynamic there occurs a connection arrangement between elements in forming motifs which emerge in turn sequentially. For example, the right hand move element *ulap-ulap* is followed by the right hand move element *mentang kanaan*, followed by the left hand doing *ulap-ulap* and followed by the left hand doing *mentang kiri*. This creates a move dynamic. Such a dynamic is called as a move dynamic through turn-taking connection arrangement [8]. The dynamic technique in ulap-ulap glebagan move is achieved by the move work using pressures which can be strengthened further in its musical accompaniment. The ulap-ulap glebagan move is given a pressure using *kendang* (drum) play in *karawitan* as its accompaniment music. Such a dynamic technique is called as *forte* technique [5]. The dynamic technique in ulap-ulap glebagan move shows variations in its move by presenting changes to its motifs and move elements. The ulap-ulap glebagan move dynamic is performed using variations and by presenting new values. This confirms Hadi’s opinion that dance variations can present completely new values by showing changes [3].

**IV. CONCLUSION**

The Gambonyong Pangkur dance move dynamic lies in the appearance of move variations through a move grammatical structure by a syntagmatic, overlapping and turn-taking connection arrangements. The appearance of different move elements, move motifs, move clusters shows the dynamic in Gambonyong Pangkur dance. The move connection arrangement system performed by the body elements based on energy, space and time aspects result in move variations which present value by presenting changes which result in the dynamic of Gambonyong Pangkur dance move.

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