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Kubrosiswo Dance Presentation Style from Proselytizing Mission to Entertainment in Magelang, Central Java

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ABSTRACT

This article describes the Change in the style of presentation of the Kubrosiswo dance from proselytizing to entertainment missions. Kubrosiswo dance is a folk art that grows and lives in the Magelang Regency area, which performs in groups, with male and female dancers. Kubrosiswo comes from two words namely Kubro, and siswo. The word "kubro" in Javanese means big, and the word "siswo" means student. The people of Magelang interpret the word Kubrosiswo as a disciple of Allah. This is manifested in a dance that always glorifies and upholds the greatness of God. Kubrosiswo's variety of dance movements is more dominant in footwork patterns, such as people walking, gedrug, and marching. Kubrosiswo dance is always accompanied by Islamic songs and struggles. This is because the important mission of the Kubrosiswo dance is to proselytize and spread Islam. In the course of time, there was a change in the presentation style of the Kubrosiswo dance. Kubrosiswo's new style of presentation is called Brondut (Kubrosiswa Dangdut). The presence of Brondut is more in demand among the younger generation, this is an interesting phenomenon in the context of changes in the performing arts. The method emphasizes the Ethnographic approach, namely by observation, interviews, and the Line marching method. Changes in the style of presentation of Kubrosiswo dance are the addition of western musical instruments, the addition of songs, lighting, stage layout, and choreography. With the change in presentation style, Kubrosiswo's presentation is more entertaining and entertaining for the public.

Keywords: Kubrosiswo Dance, Change, Dance Presentation Style, Da'wah, Entertainment.

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1. Introduction

Kubrosiswo dance is one of the folk arts that has developed a lot in the southern Central Java region such as; Borobudur, Magelang, Temanggung, and Boyolali. Kubrosiswo dance is estimated to

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have been born around 1960 by a community group in Mendut village, Magelang Regency. (Setiorini Rahma Safitri, *Pakarena Journal*, Volume 7 Number 1, Th 2022: 57-69). At first Kubrosiswo dance was closely related to the process of Islamization of society, this can be seen from the verses of songs that use Islamic religious verses, proselytizing, and worship. The spirit of Islam emerges in the rhythm of the Kubrosiswo movement with evocative and energetic music. For the people of Magelang, the existence of Kubrosiswo also has the value of spirituality, and mutual cooperation. (Ahmad Ubaidillah Ma'sum Al Anwari, *Journal of Living Hadith*, Vol. VI, Number 2, December 2021: 231-249).

The existence of the Kubrosiswo Dance is mythologically related to the figure of Ki Ageng Serang. Ki Ageng Serang was one of the followers of Kanjeng Pangeran Diponegoro who fought to expel the invaders from Indonesia. In addition to fighting to repel the invaders, Ki Ageng Serang also played a special role, namely developing and disseminating the teachings of the Islamic religion to the community. (Iqrok Jordan Raiz, Muh. Bisri, *Journal of Dance Art* 7 (1) 2018: 80-90). Therefore, Kubrosiswo's dance with the theme of soldiering and proselytizing is implemented in motion and music that is passionate, dashing, full of energy, yet unpretentious. The unique thing about Kubrosiswo dance is that there are several cultural influences. The influence of prehistoric culture is marked by possessed dancers, Islamic influences with proselytizing narratives, Western cultural influences with musical instruments, lighting, and Javanese influences with songs of mutual value. (Faris Hasan. *Scientific Journal of Hadith Interpretation*. Volume 9. Number 2, December 2019: 278-302)

The musical instruments used are quite simple, namely jedor or drum, bende (small gong), and kendang. (Agus Maladi Irianto, *Nusa Journal*, Vol. 12. No. 2 May 2017: 75). Kubrosiswo performances generally consist of three parts, namely the opening part, the main part, and the closing. Kubrosiswo's dance movement pattern uses more walking, marching lines, confronting, and jumping movements. According to Jayanti (2016: 157). Line-marching is a form of physical exercise necessary to instill habits in the way of life directed at the formation of a particular representation. Kubrosiswo's marching line movement pattern will give the impression of compactness, togetherness, passion, full of discipline, and uniqueness. Burhaein (2017: 52-53), states that line-marching culture will shape the character of discipline in everyday life. People around Magelang usually perform the Kubrosiswo dance at night, and it lasts about five hours. Each change in the segments of movement begins with aba-aba and whistles, like a pattern of rows lined up.

Kubrosiswo dance underwent a change in performance style, as it followed people's interests and globalization. Kubrosiswo dance, which was once more concerned with spreading Islam, is now more used as a performance and entertainment for rural communities. The emergence of a new style of Kubrosiswo dance performance in society was accompanied by a new term to refer to Kubrosiswo, namely "Brondut". (Kubrosiswo Dangdut). The combination of Kubrosiswo dance with Dangdut, which is a popular art, is a special attraction, especially for the younger generation. (Slamet Santosa. Interview, 2022).

The article entitled *The Paradox of Kubrosiswo Art Identity: Between Islam and Java*, in the *Pakarena Journal*, Volume 7 Number 1, Th 2022: 57- 69, states that the development of Kubrosiswo, which is closely related to Islamic identity, was eventually absorbed in Javanese culture. Kubrosiswo underwent Javanization which then gave rise to mystical elements of Java, such as the use of offerings and the existence of trance sessions. The face of this art is no longer fully Islamic but is manifested in acculturation with local Javanese culture. Changes in the shape of the new Kubrosiswo dance (Brondut), including changes in the variety of dance movements, more varied costumes, combining traditional musical instruments with modern musical instruments, stage layout, and lighting. Related to the change in the form of performing arts, Pramutomo's article is titled "Javanese Ganong Dancers: Traditional Techniques That Turn into Acrobatic". *Journal of Arts & Humanities*. Volume 09, Issue 04, 2020; 80-87 states that art will always keep abreast of the evolving needs of the performing arts.

This article is an interesting theme, as it will specifically explain the changing style of Kubrosiswo dance performances, which always follow the will of the market. Research on changes in the style of presentation of the performing arts is important, because it is a reference for scientific studies, especially for academics. This can be a reference for subsequent studies both methodologically, and in the findings. Research with the Ethnographic method with six stages seeks to examine observantly the ornaments of Kubrosiswo dance performances by telling and describing the changes that occur in the style of presentation. In the process, the data used comes from observation,

interview, and documentation data. The results showed that there had been a change in the style of presentation of Kubrosiswo dance, including; the addition of western musical instruments, the addition of song types, and changes in stage layout, lighting, and choreography. I need to write this article, because the theme in it is important for scientific development, and to see the change in Kobrosiswo dance culture in Magelang.

2. Method

The method uses Ethnography and Marching Line approaches. The Ethnographic Method is used to systematically study and describe the culture of the community and its changes. Kobrososwo dance as a result of culture continues to undergo changes both textually, and contextually. Textually describes the technique of movement as a characteristic of Kubrosiswo dance which concerns the style of presentation. Contextually explains the interrelationships between dance and the region of existence. The textual approach emphasizes the technique of dance movement which has a marching line-shaped style with the play of steps and directions. The next style contextually can be seen from the fashion, verse, and accompaniment music. The Ethnographic Method uses steps; choosing objects, interviewing, collecting data, taking notes, analyzing, and compiling in writing. (Spradley. 1997). Data collection uses two methods; i.e. interviews and observations. Interviews were conducted with Kobrososwo dancers and dancers. The observation was made by looking at the Kobrosiswo show in Magelang. Furthermore, it is analyzed and composed in writing.

A Line-marching approach is a form of elaboration of the rules of steps and directions summarized in a unit of squads or groups of roads along with regular steps and fixed counts. The concept to dissect the development of Kubrosiswo dance is used in the concept of Challenge, Response Organism (TOR). (Slamet MD, 2012: 25). This operationally explains the challenges faced by Kubrosiswo (Organism), this opposition is in the form of community development, so Kubrosiswo's response to the development of society occurs, as a form of a demand to stay alive and develop in society. This is what makes there a change in the Kubrosiswo Dance Presentation Style.

3. Result

The line-marching motion is a movement pattern that characterizes the Kubrosiswo dance. The pattern of line movement can create the impression of compactness, simultaneously, dipped, and spirited. Burhaein (2017: 52-53). In accordance with its nature, performing arts continue to develop following the needs and tastes of the people. Dangdut is a type of performance that was formed due to the mixing of cultures and eventually became popular culture. Dangdut's performance style became the inspiration for the change in Kubrosiswo's art performance style in Magelang. The change in the style of presentation of the new Kubrosiswo is called Brondut, which is a blend of Kubrosiswo dance and Dangdut art. Brondut's style of presentation is phenomenal because it is accepted in all circles, especially by the younger generation. The elements that changed from the old Kubrosiswo to the new Kubrosiswo (Brondut) include; motion patterns, motion rhythms, songs, and musical instruments. Brondut's performance style feels more upbeat and liked by the audience.

The following are presented some of the results of identifying the change in the performance style of Old Kubrosiswo to New Kubrosiswo (Brondut).

Table 1.

Original Kubrosiswa and New Kubrosiswo (Brondut).

No	Original Kubrosiswa	New Kubrosiswo (Brondut)
1	Line Motion - marching: The pattern of marching line motion is the main characteristic	Marching Line Motion: The marching line pattern is developed according to the pattern of the song
2	Movement: The movement is patterned according to the song being sung	Movement: Movement is more expressive and doesn't follow the pattern of the song too much.
3	The rhythm of movement is relatively monotone according to the song	The rhythm of movement is more aggressive and dynamic.
4	Instruments; Kendang, Jedor, Bende, Flute, and singing (vocals).	Instruments: Drums, Flute, Keyboards, Organ, Guitar, Drums, Ketipung, Tambourine, Flute,

5	Song: A song containing Islamic proselytizing, the life of a farming community, and a song of struggle.	Singing (vocals). Song: Follow the trend of the market and the tastes of the people.
6	Dance floor pattern, many using row-lined shapes.	The dance floor pattern does not follow the standard rules of Kubrosiswo dance.
7	Staging Tools; Using simple equipment.	Styling Tools: Use a complete sound system device and luxurious lighting.

4. Discussion

Art as one of the elements of culture will never be separated from the influence of culture itself. This fact makes the position of the arts will be flexible (elastic), and will not be able to avoid any changes. This means that the development of art will follow the process of changing the culture of a society. (Sumarjan: 1981, 19-26). Kubrosiswo art that appeared in the Magelang area, in its development spread to the surrounding area such as; Yogyakarta, Boyolali, Temanggung, and Boyolali. With this distribution, it will eventually form new varieties and patterns, according to their respective distribution areas. The change in Kubrosiswo Art cannot be separated from the dynamics of changing people's lives in the Magelang area. Performers will continue to develop their innovations and creations by incorporating novelty in their performance elements.

The Kubrosiswo is very closely related to the art called dance. Kubrosiswo dance is usually accompanied by music and verses that combine movement, sound, and fashion with a rhythm that tends to be monotonous. Each movement performed adjusts the rhythm of the music and the verses of the song. Therefore, Kubrosiswo dance with every change of phrase followed by a change of song. The commonly used song verses use three types; namely song verses containing Islamic teachings, song verses containing the lives of peasant communities in rural areas, and song verses containing nationalist struggles. The songs used are; Selamat Datang Song, Kito Poro Menungso, Putro Santri, Poro Muslimin, Slawat Badar, Sholawatan, Sluku - Sluku Bathok, Bendera Berkibar, Tahun papat Lima, etc. The floor pattern is always dominated by a pattern of marching rows, although sometimes interspersed with paired patterns. Each time a Kubrosiswa dance performance is presented in groups, about 10 sd. 20 people.

1. Kubrosiswo Dance Presentation

The presentation of the Kubrosiswo Dance in general has three parts; namely the opening part, the main part, and the closing part. Kubrosiswo Dance's opening section begins with the opening music. The verses of the song performed contain Islamic da'wah. In the opening section, all the dancers are ready beside the stage. Dancers enter the stage one by one with a line pattern until finally, all the dancers are on stage with the movement of walking around the stage. After finishing the song, the dancer stops at the line position, then is given a speech to start the next movement. The next song is the Selamat Datang song (welcoming song). The verses of the Welcome song contain welcome greetings to the entire audience present. For Javanese people, welcoming and respecting the audience is a form of hospitality that is an application of daily life. The philosophy of Javanese society is that if you respect others, then others will also respect them. Welcome Song, dancers move in pairs while stepping on the move. In this section, there are also variations in the motion of playing the sword and shield. This marching pattern also illustrates the spirit of Prince Diponegoro's soldiers against the invaders. This marching pattern of motion is repeated by changing several formations until the song and verse are completed. When the song is finished, then the dancer stops, followed by the next movement at the beginning with a signal and the sound of a whistle. Spoken signal such as; siap grak (attention), lencang depan grak (dress forward), tegak grak (order arm), etc. After the signal is finished, followed dancing and singing the next song.

The main part of Kubrosiswo Dance is usually the dancers performing dance moves in accordance with the song being sung. The songs are sung freely, there is no specified order. Usually, every Kubrosiswo dance group in Magelang has a movement pattern according to the song. The main part of the Kubrosiswo dance begins with hormat moves (all rise). The hormat moves are always guided by the signal and the sound of a whistle. Hormat moves are when the dancer performs a bow-

down motion, as an expression of respect to the audience. Next start with a dance movement that starts from the song sung. The pattern of dance movements always follows the song sung and begins with a signal and whistle. The various movements of the main part include Sesembahan (offerings), Lambai-lambai (waving), Lambai-lambai ngadug, lambai-lambai paring asta, etc. This section also interspersed Silat movements (one of the Indonesian martial arts). All movement is performed at the main, is a shared motion, and is full of energy. The songs used in the main include; Kito Poro Menungso, Putro Santri, Poro Muslimin, Slawat Badar, Sholawatan, Sluku – Sluku Bathok, Bendera Berkibar, Tahun papat Lima, etc.

Kubrosiswa dance in the closing part is marked by the entire dancer moving with a pattern of rows walking off the stage. The movement pattern uses a gedrug (movement of kicking the ground), which is a walking motion pattern with a strong and firm beat. The movements are carried out compactly together and full of energy.

2. Kubrosiswa Dance Songs

Kito Poro Manungso Song

Kita poro manungso

Kito poro manungso

Ayo podo ngaji

Islam ingkang sampurno, pepadangeng Gusti

Ayo konco

Ayo konco

Ojo podo lali

Lali mundak ciloko mlebu jeroning geni yoiku aran neroko bebendune Gusti

Ayo konco

Ayo konco

Ajo podo lali

Lali mundak ciloko mlebu jeroning geni yoiku aran neroko bebendune Gusti

English translation:

We are all human beings

Let's recite perfect Islam together

Follow the path that has been determined by the Almighty

Come on, friend

Come on, friend

Do not forget

Forgot to be wretched into the fire That is God's hell

Come on, friend

Come on, friend

Do not forget

Forgot to be wretched into the fire

That is what is called the hell of God's vengeance

Tahun Papat Limo Song

Tahun papat limo

Bongso kita wis Merdiko

Poncosilo dasare negoro

Ilang rekasane mung kari mulyane

Iki kamardikan direbut antirekoso

Susah payah anggone ngusir walondo

Tahun papat limo kudu kito jogo-jogo

*Nganti akhir jamane negoro kito
Sopoyo tetep anggone merdiko*

*Ayo sinar mudo kito urip jaman merdiko
Kudu biso nulis sarto moco
Ngudi saben ilmu karo guru opokonco
Ojo babar pisan sinar mudo gembelengan
Petentengna ora ngerti koto kromo
Kudu ngerti dasare toto susilo*

English translation:

Year four and five our nation has been independent
Pancasila is the basis of the state
Gone is the difficulty of staying noble
This independence was won with difficulty

Hard to expel the Dutch
Year four-five we must be on guard
Until the end of his time, our country should remain independent

Come on, our youth, live in the era of independence
Must be able to write and read
Seek knowledge with a teacher or a friend. Never
Sinar Muda has many styles of being a hero who doesn't know the rules
Must understand the basics of ethics

*Sluku-sluku Bathok Song
Sluku-sluku bathok
Bathok e ela-elo
Siromo menyang solo
Leh olehe payung mutho
Pak jentit lolo lobah
Wong mati ora obah
Yen obah medeni bocah
Yen urip golek o duwit*

English translation:

Swinging the head
His head wobbled
The father went to Solo
His souvenir umbrella mutha
Sudden move
The dead do not move
If it moves to scare people
If alive make money

*Pemuda-pemudi Song
Pemuda-pemudi siapa bapak ibu negara
Kusuma bangsa pembela ibu pertiwi
Wahai pemuda
Wahai pemudi Iki tanah Jowo*

*Wis kundang wit jaman kuno
Negoro joyo kang sugih opo-opo*

Tanah Jowo tanah Jowo
Kang suguh opo-opo
Rasane wong dijajah banget anggone susah
Banget roso payah

Anggone ngusir penjajah
Aduh-aduh koyo ngene
Bongso londo iku ora ngerti dasare toto susilo
Bongso kulit putih kang ora ngerti toto
Bongso londo-Bongso londo
Kang ora ngerti toto

English translation:

Who are the fathers and mothers of the country?
Kusuma is the defender of the motherland
O young man, this is the land of Java
It has been famous since ancient times
A very rich country
The land of Java, the land of Java
Which is very rich
It feels like being colonized is very painful
In expelling the invaders
It's so hard like this
The colonizers do not know manners

Lagu Joko Tingkir

Joko Tingkir ngombe dawet
Jo dipikir, marai mumet
Ngopek jamur nggone Mbah Wage
Pantang mundur, terus nyambut gawe
(Pantang mundur, terus nyambut gawe)

Ning Banyuwangi tuku ketan
Iki crito anak rantauan
Lombok rawit, pedes tenan
Golek duit kanggo masa depan
(Golek duit kanggo masa depan)

Rokok klobot ning ngisor wit mlinjo
Paling abot ninggal anak-bojo
Tuku donat ning Kalimantan
Tetep s'mangat kanggo masa depan
(Tetep s'mangat kanggo masa depan)

Godong kenikir, godong koro
Jo dipikir aku arep ngeliyo
Mangan jamur, mangan koro
Aku jujur, kowe ra percoyo
(Aku jujur, kowe ra percoyo)

Joko Tingkir's song
Joko Tingkir drinks dawet
Don't think about it, making a headache

Pick mushrooms at Mbah Wage place
 Never back down, keep working
 (Never back down, keep working)

To Banyuwangi to buy glutinous rice
 It's a child's story
 Cayenne pepper, is very spicy
 Make money for the future
 (looking for money for the future)

Cigarette Klobot under Mlinjo tree
 The hardest to leave children and wives
 Buying donuts in Kalimantan
 Stay tuned for the future
 (Stay tuned for the future)

Kenikir leaves, Koro leaves
 Don't think I'll look for another
 Eat mushrooms, eat Koro
 I'm honest, you don't believe it
 (I'm honest, you don't believe it)

3. Musical Instruments.

Kubrosiswo Dance musical instruments consist of; Kendang, Jedor, Bende, Flute, singing (vocals), aba-aba and Whistle. 1). The Kendhang is a very important musical instrument in supporting Kubrosiswo dance. Kendhang serves as a reference to the movement of dancers. Kendhang belongs to the membranophone type musical instrument. The way to play a Kendhang instrument is to be hit with two hands on the right and left. 2). Jedor is a traditional musical instrument similar to the "trebang" but larger in size. This instrument is played by being hit. 3). Bende is a musical instrument made of bronze, a way of playing struck on the front. Usually, in Kubrosiswo musical games Bende musical instruments are three or four pieces. 4). A flute of wind instruments whose rhythm follows the song played. 5). Vocals are chanted as musicalization of movements, chants contain more Islamic proselytizing and the spirit of struggle. 6). Aba-aba, is a saying given to give direction in motion, like the sign on a line-march. 7). A whistle is a blowing sound to affirm the beginning of a motion for dancers.



Figure 1. Kubrosiswa Musical Equipment.

4. Kubrosiswo Dance Movement.

Table 2.

Kubrosiswa dance movements.

1	Swinging Walking motion	Swinging Walking Motion in Kubrosiswa dance is more dominated by agile movements on the legs. Swinging Walking Motion is performed by alternating leg lifts while walking in the prescribed direction and pattern. The body bends, and the movement of the hands is bent like running. This movement prioritizes agility in the legs when lifting and stomping alternately while continuing to walk.
2	Swinging Motion and up and down tracks	The swinging motion and the upper, and lower trek, are patterns of swinging and hitting each other's properties of the upper, and downward directions. This movement is carried out while changing places and changing positions. The position of the body remains bent down, the position of the hands

		swinging towards the front and the back direction. The swinging motion of the upper, and down tracks is performed repeatedly until the song is finished singing. This movement is the movement of playing a property (sword or stick). Performed in pairs with facing positions. Swordplay or sticks, performed with the upper level and the lower level.
3	Motion Swinging and jumping.	The swinging and jumping motion is almost the same as the swinging motion of the upper-lower trek. The difference is that when playing swords, movements are carried out changing directions while jumping.
4	Swinging movement towards the front and back	The movement of walking swings in the front and back directions performed almost the same as the movement of the swinging walk. The difference is the direction of motion. When the motion pattern swings many patterns in place, while the walking movement swings front and back, it is done while walking until the sung song is finished.
5	Lambai Step walking movement	Lambai Step walking movement is a walking motion while waving both hands back and forth. In the wavelength step, the position of bodies is crouched down and facing each other. Hands shook hands with each other. Lambie' step-walking motion is done repeatedly.
6	Lambai Nggadug Motion	Lambai Nggadug motion is a motion that is stiffened by raising both hands while waving. The position of the dancer is opposite, the level is varied between crouching and standing.
7	Lambai Paring Asto Motion	Lambai Asto motion is a motion with both hands raised while waving. This movement is performed in the position of the dancer squatting face to face while looking up. While the hands look up, the body changes places, this movement is performed repeatedly.
8	Timang motion and Tuding	Timang Tuding motion is a motion performed with both hands pointing and directed in front of the chest. Then it is swung right and left. Timang Tuding's movements are carried out while walking and repeated.
9	Lambai Guyonan walking motion	Lambai Guyonan walking motion is a gesture that is done walking while raising both hands. In the walking motion of Lambai Guyonan, improvised motion improvisations of a comical nature are inserted. So as to make the atmosphere fresh and entertaining. In this part of the movement, a dialogue is also carried out whose content is humorous.

5. Kubrosiswo Fashion Makeup

Makeup and Fashion are very important parts of dance performances. The word cosmetology in Kubrosiswo consists of two words; tata and rias. Tata means rules, and composing, while the word Rias is beautifying something. In this sense, the word cosmetology is the activity of changing or perfecting the appearance to further strengthen the character. The makeup of Kubrosiswa dance performances uses only thin makeup, which is to add thickening to the eyebrows, rouge, and lip makeup for women. In face dressing, Kubrosiswa dance uses black glasses to have a more dashing character. Meanwhile, Kubrosiswa dance clothes or costumes are elegant, even though they use simple clothes. On the headwear a headband made of batik. The front headband is arranged higher than the back. The body wears a red or black long shirt, and shorts. The shoulders are wearing vests, both hands are wearing white T-shirts. The foot part is wearing socks and shoes.



Figure 2. Princess Dancer Fashion.



Figure 3. Men's Dancer Fashion.

5. The formation of a new presentation style

The life of art cannot be separated from the development and society in which it lives. Development always changes, this is due to challenges in the form of external and internal influences. The formation of a dance presentation style occurs because of the routines that characterize the art, so the habits that are traditionalized make a form of presentation style that distinguishes it from others. Kubrosiswo was originally better known as a form of preaching art set in a soldiering background. Along with the times, this dance became different in form and style. The previous form of Kubrosiswo Dance was more concerned with function than aesthetics. This is different from the current performance of Kubrosiswo, which is called "Brondut" (Kubrosiswo Ndangdut). Brondut's performance is interesting because it is flavored with various changes that turn aesthetics into a form of entertainment.

Changes in the form and style of the performance are very closely related to the condition of society. Nowadays, people need dynamic, short, and entertaining entertainment. This is in accordance with market demands. Challenges in the form of changes in society and technology are factors that influence the style of presentation. Kubrosiswo. These challenges are in the form of external and internal influences.

1. Internal Influences

Changes in the form of Kubrosiswo dance cannot be separated from internal influences. This influence is an influence that comes from the community supporting Kubrosiswo dance; for example dancers, musicians, choreographers, and community leaders. Although most of the supporters of Kubrosiswa dance live in rural areas, they try to improve their skills and knowledge in the arts. Dance and music skills are easily obtained through social media (youtube). The dancers can learn movement techniques, floor patterns, makeup, clothing, music, and performance management. In addition to learning from social media, performance activities, participation in various festivals, and competitions also increase knowledge and art skills. The increasing ability of skills in the field of art affects the desire to change and continue to provide innovation in Kubrosiswo dance art.

Dancer knowledge is very close to supporting a change in presentation style. This knowledge gives color and nuance to the form of presentation because of the experiences that dancers have complimented the occurrence of a style. The knowledge that dancers have is also related to techniques in performing movements. This gives me experience in movement skills as a dancer. The dancer's dance skills provide a variety of movements and the emergence of new motion motifs.

2. External Influences

The existence of performing arts continues to change in accordance with changes in the supporting community. Likewise, the Kubrosiswo dance in the Magelang area, from time to time continues to make changes, this is due to the increasing demands of public art appreciation. The demands of the community are a challenge for Kubrosiswo performers to continue to make changes and improve the quality of their performances. The changes made are by innovating dance movements,

floor patterns, music, clothing, and presentation. Thus, the demands of the community are an important factor in the change of Kubrosiswo dance in Magelang.

In the midst of intense market competition, the Kubrosiswo art group must continue to make changes, because if they do not follow market tastes, Kubrosiswo dance will be left behind by the audience. The packaging of the performance form is an important part of the Kubrosiswo dance's existence. This is related to economic demands, because the more often they get a job to perform, the better the welfare of the group members. Competition between art groups in the Magelang area cannot be separated from the influence of the technology industry (IT). In this case, the spread of Brondut performance uploads on YouTube provides options in determining the market. YouTube performances also provide aesthetic polish that characterizes one group from another. In the end, the Kubrosiswo group tries to appear as aesthetically as possible, thus offering market choices. Kubrosiswo's YouTube display tries to attract the younger generation so that it becomes more popular because of like and subscriptions. This controls the acceptance of uploads in the form of a new look for changes. Uploading changes in appearance aesthetically will give a form of style that the community likes, in this case, Kubro Dangdut.

6. Brondut presentation style

Brondut or Kubrosiswo Dangdut dance is a new genre that is a development of Kubrosiswo art. The emergence of Brondut is an effort and idea of the younger generation in preserving Kubrosiswo art so that it remains alive according to its era. Brondut is a new, more modern form of Kubrosiswo art. The novelty element of Brondut's art compared to the old Kubrosiswo art includes the arrangement of its movements and musicalization.

The movements in Brondut art are more varied, not stuck to traditional patterns, even in certain parts spontaneous and expressive movements appear, so that it becomes an attraction for young people. The patterns of movement are very much in line with the dynamics of the song, which is relatively faster and more aggressive. In Brondut's art presentation style, the audience moves along with the rhythm of the song. This audience involvement makes every time Brondut is performed, there are many audiences. Brondut is almost a new social dance that is awaited by the audience. The novelty of Brondut's presentation style can be seen in the accompanying songs or music. The music has a lot of dynamics, both melody, and rhythm, which makes the Brondut presentation style more dynamic. In the Brondut presentation style, many musical instruments are added such as; Kendhang, Flute, Keyboard, Organ, Guitar, Drum, Ketipung, Rebana. This makes the sound color more diverse and interesting, especially for the younger generation. In every Brondut performance, the sound frequency is louder because of the good sound system. With the louder sound, the performance becomes more dynamic and energetic. To make Brondut's presentation style more interesting, the lighting is well done, with colorful lights that make the performance interesting. One of the differences between Kubrosiswo and Brondut is the songs that are sung. In Brondut's presentation style, the songs sung use more songs that are trending on social media.

7. Conclusion

Kubrosiswo is a folk dance art that has been carried out for generations by the people of Magelang. As a form of folk dance, the style of presentation of Kubrosiswo dance uses movement patterns, musical instruments, and simple stage arrangements. In each display, the "song" becomes an important part that forms the movement patterns and dance choreography. In addition, the song also functions as a proselytizing of the Islamic religion and builds harmony, as well as the togetherness of the village community. Based on research and discussion, there has been a change and development of the Kubrosiswo Dance Presentation Style in Magelang from proselytizing missions to entertainment. Kubrosiswo with a new style of presentation called "Brondut" (Kubrosiswo-Dangdut), is a model of changing dance presentation style sourced from the old Kubrosiswo dance. The combination of conventional and popular art (Dangdut), forms a new style of presentation packaging that is now a trend among the younger generation in Magelang.

Kubrosiswo's simple style of presentation changed to the popular style of presentation by incorporating new elements. Glamorous presentation style packaging, by changing the lighting design

and sound system feels quite an attractive attraction. Coupled with the inclusion of songs that are translated on social media, Brondut's style of presentation is increasingly liked by the audience. Changes in the elements of dance presentation; More expressive dance moves, dance attire, and more complete musical instruments, bring a more contemporary impression. So that Brondut's appearance becomes entertainment for the community, especially the younger generation. Kobrosiswo's new style of presentation is more apparent with the audience's involvement in dancing together with the dancers. This new style of presentation is truly a contemporary pastime and spectacle.

In the end, this paper concludes that the change in the Kubrosiswo Dance Presentation Style from a proselytizing mission, to entertainment is basically a fusion of conventional Kubrosiwo dance, and popular art, without denying the value of tradition. The new style of presentation becomes interesting because it is more in demand by the audience, especially the younger generation.

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