



The Role of the Mahalawu Studio in the Development of the Jalak Lawu Dance as a Cultural Identity of Magetan Regency

Widarwati^{1*}; Malarsih²; Eko Sugiarto³

^{1, 2, 3} (Program Studi Pendidikan Seni S2, Universitas Negeri Semarang, Indonesia)

*Corresponding Author. E-mail: ¹ watiwida24@students.unnes.ac.id

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Abstrak

Tujuan penelitian ini adalah untuk membahas peran Sanggar Mahalawu terhadap perkembangan Tari Jalak Lawu di Kabupaten Magetan. Tari Jalak Lawu merupakan tarian khas Kabupaten Magetan yang telah diciptakan oleh seniman Kabupaten Magetan yaitu Ibu Hartini. Perkembangan Tari Jalak Lawu pada masa ke masa membuat Pemerintah Kabupaten khususnya pada Dinas Pariwisata dan Kebudayaan serta seniman Sanggar Mahalawu meminta izin kepada Ibu Hartini untuk mengembangkan Tari Jalak Lawu. Agustus 2022 Tari Jalak Lawu ditetapkan sebagai Tarian Khas Kabupaten Magetan bersamaan dengan ditetapkannya gedung pertunjukan dan Dewan Kesenian Magetan (DESIMA). Tari Jalak Lawu merupakan kesenian yang harus dilestarikan sebagai warisan budaya di Kabupaten Magetan. Sanggar Mahalawu merupakan tempat dimana Tari Jalak Lawu mulai diajarkan kepada masyarakat Kabupaten Magetan, upaya-upaya perkembangan Tari Jalak Lawu terus dilakukan Sanggar Mahalawu melalui pembelajaran di Sanggar dan di sekolah-sekolah serta pementasan di berbagai acara penting di Kabupaten Magetan maupun diluar Kabupaten Magetan. Sebagai Tarian identitas tentu eksistensi Tari Jalak Lawu harus terus diupayakan baik dari sektor kebudayaan dan juga pendidikan.

Kata Kunci: Peran, Sanggar, Identitas, Budaya.

Abstract

The aim of this research is to discuss the role of Sanggar Mahalawu in the development of Jalak Lawu Dance in Magetan Regency. The Jalak Lawu dance is a typical Magetan Regency dance which was created by the Magetan Regency artist, Mrs. Hartini. The development of the Jalak Lawu Dance over time has made the Regency Government, especially the Department of Tourism and Culture and the artists of Sanggar Mahalawu, ask Mrs. Hartini for permission to develop the Jalak Lawu Dance. August 2022 Jalak Lawu Dance was designated as a Typical Dance of Magetan Regency at the same time as the performance building and the Magetan Arts Council (DESIMA) were established. The Jalak Lawu dance is an art that must be preserved as cultural heritage in Magetan Regency. Sanggar Mahalawu is the place where the Starling Lawu Dance began to be taught to the people of Magetan Regency. Efforts to develop the Jalak Lawu Dance continue to be made by Sanggar Mahalawu through learning in the Studio and in schools as well as performances at various important events in Magetan Regency and outside Magetan Regency. As an identity dance, of course the existence of the Jalak Lawu Dance must continue to be pursued both from the cultural and educational sectors.

Keywords: Role, Dance Studio, Identity, Culture.

Introduction

Magetan Regency is one of the 29 districts in East Java Province which is rich in natural resources (SDA) such as tourist destinations,

crafts, vegetables, special foods and garden plants. Tourism is one of the natural resources that has the potential for progress in Magetan Regency, supported by regional arts which increasingly attracts both domestic and foreign

tourists to visit. The arts in Magetan Regency include regional music and regional dance. Some regional arts in Magetan Regency include traditional mortar and bedhug (ledhug) and tongkling (gong and flute) music. Apart from that, the art of dance in Magetan Regency is also very developed, as evidenced by the article discussed by Aisyah (2021) in the Senthong Journal that Magetan Regency was able to register its name on the stage of East Java Province as the winner in the category of ten superior performers without levels at the 2017 Dance Works Festival. and the 2017 Regional Arts and Culture Event which was held at the East Java Cultural Park, Surabaya, featuring a dance entitled "Nirmala". Furthermore, in 2019, Magetan again recorded his name as the winner of ten superior performers without levels at the 2019 Dance Works Festival and 2019 Regional Arts and Culture Title by presenting a dance with the title "Pangcurat". The development of regional dance certainly cannot be separated from the role of dance studios in Magetan Regency.

An arts studio is a place or facility used by a community or group of people to carry out artistic activities such as dance, painting, music, acting, and so on. According to Sedyawati. Edi (1984) Dance studios are activities that stem from grouping. Dance studios tend to be preparations for professional activities, so there are performance targets in their activities. Meanwhile, according to Hartono (2000), a dance studio is a means for carrying out artistic activities together by several people. Dance studios usually carry out dance training or lessons with a schedule and material taught, apart from the schedule and teachers, the most important thing is the dance material given to all studio students. The dance material at the dance studio is adjusted to the age and abilities of the students, so not all students get the same material.

Sanggar Mahalawu is one of the studios in Magetan Regency which was founded by Danar Hendratmoko, S.Sn, M.Sn and Siska Hariyati, S.Sn in February 2018. Sanggar Mahalawu is located in Podang Hamlet, Sambirobyong Village, Sidorejo District, Magetan Regency. There are around 50 students who are actively enthusiastic about participating in learning and training activities together at Sanggar Mahalawu. Danar Hendratmoko as the founder of the studio certainly has great hopes that the Mahalawu Studio will not only be a place to learn dance but also a symbol of pride that there are still regional arts that continue to be actively preserved.

It is important for a studio to have studio management so that everything it has can be used optimally so that all targets and goals of the studio can be achieved well in accordance with what is expected Nurdin (2020). Likewise, the management of Sanggar Mahalawu is structured so that the studio program can be implemented optimally. Like other art studios that are able to survive and develop amidst the current flow of globalization, Sanggar Mahalawu also implements a management system to carry out its routines so that it can continue to develop, which consists of (1) planning, (2) organizing (Organization), (3) implementation (Actuating), and (4) supervision (Controlling) (Terry & Rue, 2010).

Apart from preserving the art of dance, but also establishing the regeneration of artists for the future, through the performance activities carried out by Sanggar Mahalawu, the process of this art being preserved by the students of the studio. Art performance activities are not only carried out at studio events or in the Magetan Regency area but are also starting to spread to activities outside the area so that they can introduce the arts in Magetan Regency.

Routine activities carried out by the studio are studio art performances or studio exams with dance material that has been provided. These performances are held at the end of each school year. Each student performs material according to their respective levels in groups. There are several dance materials provided during the learning process at Sanggar Mahalawu, but there is one dance that all students must learn, namely the Jalak Lawu Dance. A typical dance from Magetan Regency which has been performed many times at events in Magetan Regency itself and outside the area.

The Jalak Lawu dance is a creative dance adapted from the cultural genetics of Magetan Regency, namely Mataram culture, created from two sources of cultivation, namely mythical stories in the Mount Lawu area, namely the hero figure Wongso Menggolo. Wongso menggolo was a servant of Prabu Brawijaya V who fought in Prabu Brawijaya V's war against the Duke of Cepu. The heroic attitude performed by Wongso Menggolo was adopted into a work of the Jalak Lawu Dance, but there is a second source, namely the Lawu Starling, which is an endemic animal found around Mount Lawu. The Lawu starling is often interpreted by the public as an animal that provides guidance or a path for climbers on Mount Lawu. From both sources, the Lawu

Starling is an endemic animal and the Wongso Menggolo is a local hero around Mount Lawu. The Jalak Lawu dance was established by the Magetan Regency government in August 2022 along with the establishment of an arts building and the Magetan Arts Council (DESIMA). The event was appointed by the Regent Mr. Suprawoto along with the Secretary General of the East Java Arts Council, Assistants, Expert Staff, Heads of related OPDs, cultural figures and artists in Magetan Regency. The establishment of the Jalak Lawu Dance is expected to be a form of development and preservation of local culture in Magetan Regency, as well as a work program for the Magetan Tourism and Culture Office.

The Jalak Lawu Dance is a typical dance of Magetan Regency which was originally created by Mrs. Hartini, an artist in Magetan Regency in the early 2000s, but over time the Jalak Lawu Dance experienced a decline in its existence. The Magetan Regency Government is of course making efforts so that regional special arts are not lost, together with the Tourism and Culture Office and artists from the Mahalawu Studio to develop the Jalak Lawu Dance.

This research is inseparable from several previous studies which discussed the role of dance studios and regional identity dances, the first research of this kind was research entitled "The Role of the Kaloka Art Studio in the Development of Pernalang Shawl Dance in Pelutan Village, Pernalang District" in the journal *Seni Tari* written by Mardita Mirdamiwati (2014). In the research, the role of Sanggar Kaloka discusses the efforts made by Sanggar Kaloka in the development of Pernalang Shawl Dance through performances in studios, schools and events in Magetan Regency. This research contributes to this research in that there are several efforts made by Sanggar Kaloka such as movement development, regular training in the studio and staging of the Pernalang Selendang Dance.

Further research that contributed to this research was by Umami & Sujati (2024) entitled "The Role of Sanggar Mulya Bakti in Preserving Mask Dance in Indramayu 2005-2015". This research contributes to the roles played by studios such as routine practice, training and Mask Dance performances. The Mask Dance research also discusses several factors that influence the preservation of Mask Dance. There are factors that encourage and hinder the preservation process, including the government, community

and teaching human resources. The discussion in the Mask Dance research can be a reference in research on the Jalak Lawu Dance which was also developed by dance studios in the Regency area. From the two similar studies, both of them discuss dance studios which play a role in the development of regional dance, because works of art which are part of culture must experience development and change.

Development is changes that can occur due to many factors, such as changes in thought patterns and ways of acting. The definition of development concerns the issue of processing and renewing the aesthetic quality or structure of the performance itself (Indriyanto, 2001). The development that occurred in the Jalak Lawu Dance is an effort to increase the existence and quality of regional arts in Magetan Regency, in this case there is collaboration between the Regional Government, the Department of Culture and Tourism and artists.

Method

This research is included in the type of qualitative research, according to Moleong (2012) qualitative research uses field analysis, with the aim of interpreting the phenomena that occur and is carried out using various existing methods. The research was conducted at Sanggar Mahalawu which is located in Podang Village, Sambirobyong Village, Sidorejo District, Magetan Regency. The target of this research is of course the leadership of Sanggar Mahalawu, namely Mr. Dinar Hendratmoko, S.Sn, M.Sn and Mrs. Siska Hariyati S. Sn. Observation activities have started in October 2023, after conducting observations, researchers conducted interviews with the two sources.

The type of interview used is an in-depth interview. In-depth interviews In-depth interviews are repeated face-to-face meetings between researchers and research subjects, in order to understand the research subjects' views regarding their lives, experiences, or social situations as expressed in their own language (Taylor, 1984). In-depth interviews are used by researchers to obtain valid and complete data. Source triangulation was used in this research to ensure that the data from sources one and two were the same and true.

Result and Discussion

Magetan is geographically located at 7°38'30" South Latitude and 111°20'30" East

Longitude. Administratively, Magetan Regent consists of 18 sub-districts with 235 villages. The area of the Magetan Regent reaches 688.85 km². Plaosan District is the largest sub-district with an area of 66.09 km², while Karangrejo District with an area of 15.15 km² is the smallest sub-district.

Magetan Regency is one of the regencies in East Java Province which has beautiful tourism and culture, from the tourism sector there are Sarangan Lake, Mount Lawu, Wahyu Lake, Magetan Park, Tirtassari Waterfall, Mojosemi, Gonggang Dam, and Simbatan Temple which are very busy with tourists. from within the country and abroad. Some of the villages that have become tourist villages include Janggan Poncol village, Jabung village, Genilangit village, Wonomulyo village, Gonggang village, Ngancar village, Simbatan village, Cepoko village, Sumberdodol village, Krajan village, Truneng village, Randugede village

Apart from tourism, there is art which is no less interesting. Regional arts that are known to the public include tongklung and ledhug music, Magetan's reog gagrak art, teledek, and many other traditional dances. The existence of arts in Magetan Regency to date certainly has the role of the regional government, community associations, communities, art studios and regional artists.

Sanggar Mahalawu

Mahalawu Studio is located in Podang Village, Sambirobyong Village, Sidorejo District, Magetan Regency. Established in 2018, initiated by Danar Hedratmoko and Siska Hariyati. The organizational structure of Sanggar Mahalawu is as follows:

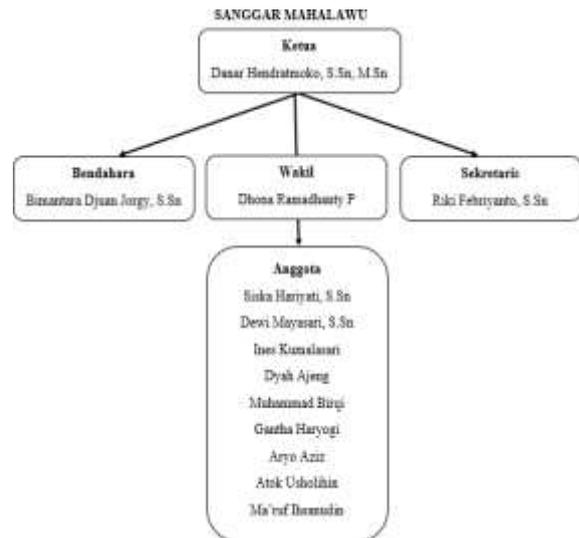


Chart 1 Mahalawu Sanggar Organizational Structure
(Widarwati, July 2024)

The Mahalawu Studio's facilities and infrastructure consist of a practice area, costumes, speakers/loudspeakers, and studio records. The current number of students at Sanggar Mahalawu is around 40 students, with the categories of children's class, youth class and adult/general class. The Mahalawu studio's routine training schedule is held once a week on Sundays from 14.00 to 16.00.



Photo 1 Mahalawu Studio Regular Practice
(Documentation

Dhona Ramadhanty, March 17 2023)

Jalak Lawu Dance

Magetan Regency has a typical dance created by Magetan Regency artists, namely the Jalak Lawu Dance. The Jalak Lawu dance was created around the early 2000s by Magetan Regency artist Hartini. With Mrs. Hartini's permission, the Jalak Lawu Dance was developed

by the Department of Tourism and Culture, MGMP representatives, and artists in Magetan Regency. Until August 2022, the Jalak Lawu Dance was designated by the Regent of Magetan as a typical dance of Magetan Regency.

The idea or theme for the formation of the Starling Lawu Dance was taken from two sources, the first is that the Starling Lawu is an endemic animal found in the Mount Lawu area in Magetan Regency. The Lawu starling has brown feathers, while the feathers on the chest are ivory yellow. The beak and legs are the same color as the chest feathers, ivory yellow. The Lawu starling is trusted by the local community and climbers as a guide for climbers of Mount Lawu. The second source is that the Jalak Lawu Dance is inspired by the mythical story of a character named Wongso Menggolo. In the mythical story, Wongso Menggolo is believed to be a servant of Prabu Brawijaya V who fought tirelessly to help in the war with Adipati Cepu.

The movement structure of the Jalak Lawu Dance consists of Forward Beksan, Beksan, and Backward Beksan. Forward beksan consists of a variety of movements *Srisig, Singget, Lilingan, Glebagan, Trecetan, Kerikan, Glebagan Junjungan, besut, Lumaksana Manggah Mamerto, Bandulan, Srisigan, Usap cucuk, Ikeran, Besut, Jajagan, Trecet glebagan, and Sembahan*, Beksan consists of a variety of movements *Slulupan, Lampah Tiga Colotan, Kebas Sewiwi, Kukilo Adiraga, Kukila Tumiling, Ngebak Sewiwi, Besut, Klebatan, Lulingan Colotan, Kukilo Hangesti Tama, Kiprahan, Jeglongan, Laku Telu, Gedrikan, Tranjalan, Nranjal, Besut, Udara Sewiwi, Trecetan, and Besut*. Mundur Beksan consists of a variety of movements *Keteran Sewiwi, Klebatan, dan Srisigan*.

The musical accompaniment for the Jalak Lawu Dance uses gamelan with *laras slendro*, ledug (*lesung dan bedug*), and tongkling (*kentongan dan suling*). In the development of the Starling Lawu Dance musical accompaniment *ledug dan tongkling* to strengthen the identity, namely the regional music of Magetan Regency. The tongkling musical accompaniment pattern consists of 4 types of patterns, namely, pattern *kawitan, toto, tatag, dan tentram*.

The *Kawitan* pattern is characterized by strokes that tend to be fast and tight. If made in notation like below:

Notasi Pola Pukulan Kawitan
I 2.2222.22.22.22.22222 I (2X)

The *Toto* pattern is characterized by a steady or steady stroke and tends to be slow. If made in notation as below:

Notasi Pola Pukulan Toto
I 1 1 2 . I (12X)

The *Tatag* pattern is characterized by intermittent strokes. From the pattern of fast strokes, pause and fast again. If made in notation like below:

Notasi Pola Pukulan Tatag
I 2 2 2 2 . 2.2. 22 I (16X)

Drel / Intro Pattern (Generally used during song chorus)

The *Tentram* pattern is characterized by varied strokes. Each *kentongan* has its own notation and is played simultaneously. If made in notation like below:

Tentrem Stroke Pattern Notation (4X)
I 1 2 3 1 2 1 3 I (Kentong Bonang)
I 2 2 2 3 3 I (Kentong Penerus)
I 3.3.3.3.3 I (Kentong Imbal)

The clothing used in the Jalak Lawu Dance is divided into the body part and the head part, the body part consists of *Mekak motif Batik Ciprat, Kalung Kace, Sayap Emas, Klat Bahu, Poles atau Gelang Tangan, Celana hitam panjen bordir pendek, Rampek motif Batik Pring Sedapur, Uncal susun, Binggel, Sabuk hitam polos, Epek Timang*.

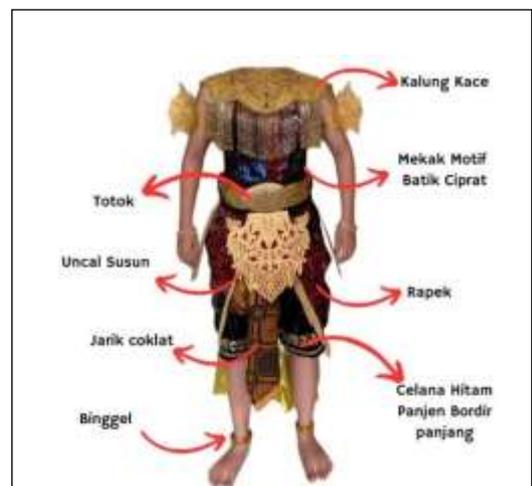


Photo 2 Starling Lawu Dance Clothing for Front Body

(Documentation by Siska Hariyati, 22 August 2022)



Photo 3 Starling Lawu Dance Clothing for Back Body

(Documentation by Siska Hariyati, 22 August 2022)

The head of the Jalak Lawu Dance costume consists of: *Jamang*, *Grodha*, *Jegul*, *Sumping*, *Lungsen*, and *Kanthong Gelung*.

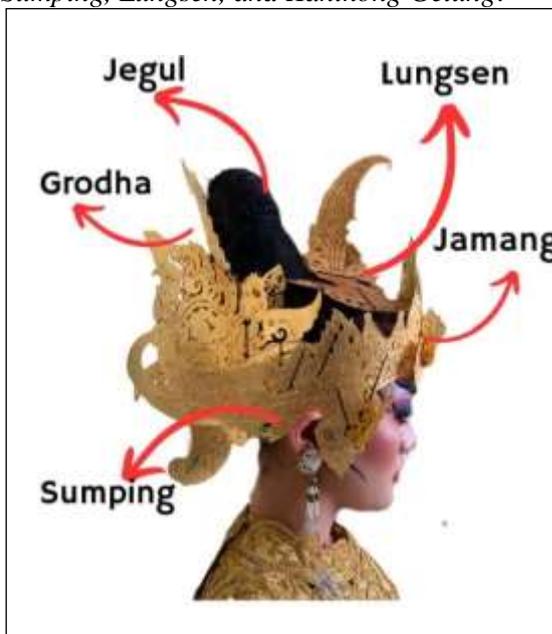


Photo 4 Starling Lawu Dance Costume Head Part

(Documentation by Siska Hariyati, 22 August 2022)

The Role of the Mahalawu Studio in the Development of the Jalak Lawu Dance as a Cultural Identity of Magetan

The role of Sanggar Mahalawu in the development of Jalak Lawu Dance includes two aspects, namely aspects of development in

quantity and development in quality. The quality developments carried out by Sanggar Mahalawu include the development of various movements, musical accompaniment and costumes or make-up. Mahalawu's quantitative developments include the preservation of the Jalak Lawu Dance, which is carried out by training and staging the Jalak Lawu Dance.

Developments in the context of the quality of the Jalak Lawu Dance, the variety of movements of the Jalak Lawu Dance experienced changes from the beginning of its creation until the Jalak Lawu Dance was approved as a typical dance of Magetan Regency until now.

The variety of movements of the Jalak Lawu Dance before it was passed as a typical Magetan Regency dance did not yet have a definite/patented name for the movement variety because it was considered the Jalak Lawu Dance, not yet copyrighted. The name of the various movements of the Jalak Lawu Dance began to be included after the Regent of Magetan confirmed the Jalak Lawu Dance as a typical regional dance of Magetan Regency.

The accompanying music for the Jalak Lawu Dance from the narrative of Putut Puji Agus Seno as the composer of the gamelan music has several changes. The initial musical accompaniment for the Jalak Lawu Dance used gamelan only, while the musical accompaniment to the Jalak Lawu Dance which has been validated included the addition of Magetan regional music, namely ledug (mortar and drum) and tongkling (gong and flute). Before the dance accompaniment was determined for the Jalak Lawu Dance, the music genre used was more towards the Javatimuran gamelan genre, while the gamelan that had been determined was more inclined towards the Mataraman genre in accordance with the cultural genetics of Magetan Regency. As stated by Koentjaraningrat (1985) that the areas covered by Java Mataraman are people living in the areas of Ngawi Regency, Madiun Regency and City, Pacitan Regency, Magetan Regency, Kediri Regency and City, Nganjuk Regency, Tulungagung Regency, Blitar Regency and City, Trenggalek Regency, Tuban Regency, Lamongan Regency, and Bojonegoro Regency.

The makeup and costumes for the Starling Lawu Dance have changed from the beginning to a more fantasy style of makeup, makeup that depicts the Starling Lawu bird. In fact, the makeup ornaments of the Starling Lawu Dance are simple, only the reflection of sharpness on the

eyebrows and godeg is dynamic. However, due to the need for dance make-up, the benefit of the studio. For example, studio Hendratmoko said that sharp and pointed lines in performances, namely performances in the context of appeared which depicted courage. The colors that exams/evaluations for studio students. External are most visible in make-up and clothing are gray performances are performances carried out outside the or taupe, black and gold combined. studio for the purposes of certain events.



Photo 5 Starling Lawu Dance Make-Up
(Documentation by Dyah Ajeng U, 2 Agustus 2022)



Photo 6 Staging
Starling Lawu Dance at the Bhayangkari
Anniversary event
(Documentation Dhona Ramadhanty, 1 Juli 2024)

Quantitative developments carried out by Sanggar Mahalawu include the preservation of the Jalak Lawu Dance which is carried out by means of training and performances. Using training methods and performances, Mahalawu Studio makes it easier to introduce the Jalak Lawu Dance to the people of Magetan Regency and the surrounding communities.

Jalak Lawu training at Sanggar Mahalawu began in 2018 when Sanggar Mahalawu was first established. After being established in 2022, the existence of the Jalak Lawu Dance is increasing as evidenced by frequent performances both inside and outside Magetan Regency. As has been carried out, namely the Jalak Lawu Dance performance at the National Teacher's Day event at Gor Ki Mageti, Magetan Regency, the Arts Ambassador at TMII representing Magetan Regency, and other event performances in Magetan Regency. Apart from that, performances outside the Magetan area were also held at the HPN (National Press Day) event at the MTQ Monument in Kendari City, and performances at Sanggar Saraswati in Wonogiri Regency.

Sanggar Mahalawu develops and preserves the Jalak Lawu Dance in Magetan Regency through dance performances. Jalak Lawu Dance performances at Sanggar Mahalawu are staged at events at the Magetan Regency level and outside Magetan Regency which makes the people of Magetan Regency and outside Magetan Regency more familiar with the Jalak Lawu Dance. The performances carried out by Sanggar Mahalawu are divided into two types, namely internal performances and external performances of the studio.

The efforts made by Sanggar Mahalawu are not only in training and performances both internally and externally, but also collaborating in education. In the era of the curriculum currently being used, namely the independent curriculum, in the independent curriculum students not only study theoretical knowledge but also skills. As stated by Silver (2022) implementing P5 (Profile for Strengthening the Pancasila Student Profile) in the independent curriculum, students act as learning subjects, learning facilitators and supporters of the project to strengthen the Pancasila student profile. To achieve this goal, educators need to have an optimal understanding of the project. strengthening the profile of Pancasila students. For this reason, educational units can provide capacity development to strengthen educators' abilities in implementing projects to strengthen the profile of Pancasila students.

Several schools in Magetan Regency have performed the Starling Lawu Dance as a result of P5 students, such as the one at SMA Negeri 1 Magetan. P5 activities at schools involving artists or trainers from Sanggar Mahalawu such as Genta Haryogi and Dhona Ramadhanty to meet the learning objectives of the Project for Strengthening the Profile of Pancasila Students in Schools. With the P5 activities, apart from increasing students' skills and creativity, it also has an impact on the Jalak Lawu Dance which continues to be maintained and preserved as Magetan's cultural identity.



Photo 5 P5 Starling Lawu Dance at SMA Negeri 1 Magetan
(Documentation Genth Haryogi, 28 Maret 2024)

The role of the Malahawu Studio in the development of Jalak Lawu Dance of course cannot provide maximum results if there is no support from the Regional Government and the Education Sector. In the field of education, efforts have been made such as the Jalak Lawu Dance workshop for teachers of cultural arts or dance subjects. However, this cannot be maximized, there are several factors such as Human Resources. Not all of the teachers or educational staff for arts and culture or dance subjects in Magetan Regency come from dance education academics, so when a Jalak Lawu Dance workshop is given, not all teachers will necessarily master it. If the teacher has not mastered it, it is not yet possible to provide it as material to students in formal schools.

Conclusion

Based on the results of research which focuses on the role of Sanggar Mahalawu in the development of Jalak Lawu Dance in Magetan Regency, which is one of the art studios originating from Magetan Regency, from this research the following conclusions can be drawn: Jalak Lawu Dance is a typical dance originating from the Regency. Magetan, In 2022 the Jalak Lawu Dance will be confirmed as the Typical Dance of Magetan Regency by the Regent of Pemalang, namely Mr. Suprawoto. The creator of the Pemalang Selendang Dance is a native artist

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from Pemalang Regency, namely Mrs. Hartini, then it was developed with permission by Mr. Dinar Hendratmoko, Mrs. Siska Hariyati and Mrs. Ratih, representatives from the Magetan Regency Cultural Arts MGMP.

The idea for the formation of the Starling Lawu Dance came from two sources, the first was from the Starling Lawu bird which is an endemic animal in the Mount Lawu area. From the idea of the Starling Lawu bird, the development of more defined and dynamic dance movements emerged. The second source is from a mythical story in the Mount Lawu area where there was a courtier named Wongso Menggolo. Wongso menggolo was a servant of Prabu Brawijaya V, in his war against the Adipati Cepu.

The development of the Jalak Lawu Dance is not only about movement, but also elements of make-up, clothing and accompaniment. The development carried out has the aim of making the Jalak Lawu Dance an identity dance for Magetan Regency that can exist more. In forming the Jalak Lawu dance as an identity, the role of all elements of both the Regional Government and the Community is required. Several efforts have been made by the Regional Government, such as confirming the Jalak Lawu Dance as a typical dance, confirming a performance building, and the Arts Council. Efforts made by Sanggar Mahalawu include routine training in the studio for students of Sanggar Mahalawu, performances are also carried out by Sanggar Mahalawu at events in the studio (internal) and outside the studio (external). The training and performances carried out by Sanggar Mahalawu are supported by the educational sector such as P5 activities (Project for Strengthening the Profile of Pancasila Students) in schools, however, training is still being sought for arts and culture teachers, especially dance in Magetan Regency. It is hoped that teachers can provide the Jalak Lawu Dance as mandatory material in learning, so that the Jalak Lawu Dance increases its existence as an identity dance.

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Curriculum Vitae

My name is Widarwati, I am a student in the Masters Arts Education study program, Faculty of Languages and Arts, Universitas Negeri Semarang. Previously, I studied my bachelor's degree at the Dance Education study program, Faculty of Languages and Arts, Universitas Negeri Semarang and graduated in 2021. I was born in Magetan, East Java, on September 24th 1998. I am currently working as an arts and culture teacher at SMP Muhammadiyah 6 Semarang, teaching dance art.