

Topeng Ireng Sekar Rimba: The Most Popular Traditional Dance Performance in Magelang

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KEYWORDS

Sekar Rimba,
Topeng Ireng,
Traditional Dance

ABSTRACT

Topeng Ireng is popular traditional dance performance in central java, especially in magelang. there are so many topeng ireng dance groups in magelang, topeng ireng sekar rimba is one of the topeng ireng dance group that people are talking about right now. topeng ireng sekar rimba is an traditional dance show that can be enjoyed by all circles of society, so it is not surprising that the topeng ireng sekar rimba in one performance can be filled by thousands of viewers. People flocked to see topeng ireng sekar rimba performance because topeng ireng sekar rimba presented a magnificent dance performance on stage like a music concert, what the audience looks forward to the most is the strains of traditional music combined with dangdut koplo music, as well as the special voice of singers who make the audience dancing together. Of course, with a lot of people coming to watch a topeng ireng sekar rimba, can spoil the economy of of them is food and drink dealers. The writing method used is using a qualitative method, by collecting information from several journals, articles, scientific works, as well as making direct observations in the field during the topeng ireng sekar rimba dance show.

INTRODUCTION

Central Java has a variety of cultures, one of which is traditional dance. There are many traditional dance performances in Central Java. *Topeng Ireng* is one of the traditional dance performances originating from Central Java. According to (Dewi & Cahyono, 2018a) "the name *Topeng Ireng* comes from the word "*Toto Lempeng Irama Kenceng*", *Toto* means to arrange, *lempeng* means straight, *irama* means tone, and *kenceng* means hard"

Topeng Ireng is an art from the slopes of Mount Merapi and Merbabu. Several villages on the slopes of Mount Merapi and Merbabu have the *Topeng Ireng* dance art (Dewi & Cahyono, 2018b). The early development of the *Topeng Ireng* dance in Magelang originally came from the village of Tuk Songo, Borobudur District, Magelang Regency. The Tuk Songo people used to call it the art of "*Ndayakan*" because the costumes worn at that time resembled the Dayak tribe of Kalimantan, namely the dancers were bare-chested, the bottom wore a tassel skirt made of yellow leaves and the head was tied with yellow leaves as well as both his legs and hands. The make-up used is also simple, that is, only using black and white, the black color is charcoal and the white color is chalk. The art of "*Ndayakan*" is usually only displayed during carnival, circumcision, mantenan and other events in Tuk Songo Village. At that time the art of "*Ndayakan*" apart from entertainment was also used as a medium for the spread of Islam, this was seen from the accompaniment

used in the form of songs or verses with Islamic nuances which contained Islamic teachings. The musical instruments used are still relatively simple.

In the results of his research (Dewi & Cahyono, 2018a) revealed that the *Topeng Ireng* the dancers lined up straight and accompanied by loud and energetic rhythmic music. (Setyastuti, 2018) also said that the form of *Topeng Ireng* was inspired by the warrior dance. Soldiers are warriors, which is one of the characteristics of a soldier, namely enthusiasm. *Topeng Ireng* dancers dance with enthusiasm, and the beauty of the movement is stunning. “The balance in the *Topeng Ireng* can be seen from the combination of hard and soft movements (unification in differences), the harmony between movement patterns and accompaniment patterns along with makeup and dance clothing, namely the impression of being stable in simplicity, dynamic in expression, monotonous in expression” (Pujianti, 2013).

“The function of the *Topeng Ireng* as an educational medium is that it can reduce the negative things from young people, especially the actors of the *Topeng Ireng* themselves “ (Dewi & Cahyono, 2018a). (Setyastuti, 2018) also said that “*Topeng Ireng* contains an educational function in the sense that it must involve a creative and appreciative process that can spur cooperation between thoughts, feelings and actions.” Folk dance education is always directed to the creative aspect, either through practical or theoretical experience. The value of education, for example, can be found in soft-rough movements, certain rules, the themes used, the attitudes of the movements contained in them. The heroic theme of *Topeng Ireng* is contained in the dance movements, often depicted with energetic movements, both subtle and rough. The cultivation of educational values fosters an attitude of self-confidence, discipline, and determination of one's soul.

“In addition to the educational function, the *Topeng Ireng* also has a function as a means of public entertainment. *Topeng Ireng* is usually used in *nyadran*, village metrics, carnival events on a national scale such as the birthday of the Republic of Indonesia (RI), and youth oaths, people who hold celebrations, and others” (Dewi & Cahyono, 2018a).” Ireng Mask Dance is entertainment because it refreshes the mind and adds to the cultural repertoire” (Setyastuti, 2018). The function of *Topeng Ireng* as a performing art certainly affects the economic function as well, namely that the *Topeng Ireng* dance performers can earn additional income from each *Topeng Ireng* performance.

Lately, Magelang is being enlivened with traditional dance performances of the *Topeng Ireng Sekar Rimba* the *Topeng Ireng Sekar Rimba* featuring a stunning *Topeng Ireng* performance that attracts a lot of enthusiasm from the people of in magelang. “The *Topeng Ireng* performance will bring happiness to all citizens” (Setyastuti, 2018). This is the goal of the author, namely to find out how the *Topeng Ireng Sekar Rimba* can become a show that is of interest to the public, thousands of people come together to watch the *Topeng Ireng Sekar Rimba*. What are the reasons behind the crowded audience for the *Topeng Ireng Sekar Rimba* performance. What do people look for when watching the *Topeng Ireng Sekar Rimba*?

METHOD

The method used in writing this article is descriptive qualitative method. According to (Gunawan, tt) qualitative method is a type of research whose findings are not obtained through statistical procedures or other forms of calculation. Trying to understand and interpret the meaning of an event of human behavior interaction in certain situations according to the researcher's own perspective. Done in a reasonable situation (natural setting). Qualitative methods are more based on phenomenological properties that prioritize appreciation (*verstehen*). Qualitative methods seek to understand and interpret the meaning of an event of human behavior interaction in certain situations according to the researcher's own perspective. In writing this article, we collect information from various articles, as making direct observations on the 4 october 2022 in the field during the *Topeng Ireng Sekar Rimba* show at Nragilan, Progowati, Mungkid, Magelang

Regency, as well as from several books that contain information on the topic we are discussing. Descriptive qualitative method is very helpful because the data generated is not in the form of numbers, but in the form of an explanation of *Topeng Ireng*.

The research method used a qualitative method, by collecting information from several journals, articles, scientific works, as well

RESULTS AND DISCUSSION



Figure 1 logo sekar rimba

Topeng Ireng Sekar Rimba dance comes from Bungasari, Adikarto, Muntilan, Magelang. *Topeng Ireng Sekar Rimba* is a traditional dance group featuring *Topeng Ireng Sekar Rimba*. *Topeng Ireng Sekar Rimba* has recently become a spectacle that is being enjoyed by the people of Magelang. *Topeng Ireng Sekar Rimba* in one stage can be seen by thousands of people. *Topeng Ireng Sekar Rimba* which average Rp. 12,000,000.00 - Rp. 30,000,000.00 per show for parking income only.

Topeng Ireng Sekar Rimba performance begins with *Rodat babak 1, Rodat*, namely the *ndayakan* dancers dancing accompanied by music and songs with Islamic themes, such as the function of *Topeng Ireng* in the beginning, namely to spread the Islam religion. After *Rodat babak 1* continued *rodad babak 2*. followed by *Monolan*, *Monolan* is a dance performance accompanied by comedy, like *punakawan* puppets, the dancer make a jokes and provide advices in accordance with Islamic teachings. At this performance, the audience is invited to laugh with a typical Javanese comedy. After the *Monolan* is continued with *rodad babak 3*. After that, the last one is *Kewan Kewan*, *Kewan Kewan* are dancers wearing costumes in the form of animal heads and dancers dance freely. when *Kewan Kewan* will occur there are so many dancers who are in a trance, at this last event the magical aura will be felt.

Ndayakan

"*Ndayakan*" costume which initially only used tassels from the leaves yellow, made to be nicer and more attractive. The costumes worn by *Topeng Ireng Sekar Rimba*:



Figure 2 dayakan (<https://images.app.goo.gl/rRyq9BRD5uFE3pgo8>)

1. *Kuluk*

Topeng Ireng Sekar Rimba uses *kuluk*, *kuluk* which is a head cover, *kuluk* is made of a series of chicken feathers, goose feathers. White goose feathers are arranged on the side and in the middle are given *lancur*, "*lancur*" namely the tail feathers of a rooster. The head cover is shaped like a Dayak head cover, or like an Indian tribe, the *kuluk* is usually about 40 cm high. The side of the "*kuluk*" is decorated with geometrical threads and beads.

2. *Make Up*

According to (Dewi & Cahyono, 2018b) "Make-up *Topeng Ireng* in Magelang Regency is more striking with the mandatory colors of black, white, orange and green as variations". The tools used for makeup are almost the same as cleansing milk, freshener, cotton, cotton buds, compact powder and so, *pidih* and lipstick.

Topeng Ireng Sekar Rimba, for male dancers use make up such as a mask made of beauty tools, for male it is shaped like a mask covering the eyes and nose, the make up is in the form of black, white, and orange geometric lines. similar to a tiger. And for the makeup of female dancers, they make up as usual and look natural without any additional geometric lines like male dancers.

3. *Clothes*



Figure 3topeng ireng sekar rimba dancer(<https://www.instagram.com/p/Cgf-4BbLBqj/?igshid=YmMyMTA2M2Y=>)

Topeng Ireng Sekar Rimba us uniform called *Badong*, has two types of *Badong* namely male and female. *Badong* male dancers are dominated by blue and gold decorated with gold beads. *Badong* female dancers are dominated by red and gold decorated with gold beads. And the most striking difference is on the shoulders, for women it is red and blue boy.

Topeng Ireng Sekar Rimba also wears *sompyok* which is a tassel skirt made of cloth. And decorated with gold colored beads. There are two layers of cloth, red and blue. The outer *sempyok* of male dancers is red and blue inside. Women's blue part is outside and red is inside

The dancer us Plus accessories such as bracelets made of red, blue, and gold colored cloth. Female and male dancers wear the same bracelet.

4. *Krincing*



Figure 4 *krincing*(<https://images.app.goo.gl/9opGKh1SuxF7idGC6>)

The dancer of *Topeng Ireng Sekar Rimba* tied *krincing* on his feet, *krincing* is a collection of *klintingan* made of metal, so that when the foot is moved it will sound. *Krincing* is in line with the movement of the feet. *Krincing* is an arrangement of small round bells that are neatly arranged, sewn on foam hearts from top to bottom. They are about 30 cm in size, and for female dancers use smaller *krincing* sizes.

5. Shoes

Topeng Ireng Sekar Rimba dancers wear leather shoes or commonly called PDH shoes

Monolan



Figure 5 *monolan*

(<https://www.google.com/imgres?imgurl=https%3A%2F%2Fi.ytimg.com%2Fvi%2FumZ1nTkITpk%2Fmaxresdefault.jpg&imgrefurl=https%3A%2F%2Fwww.youtube.com%2Fwatch%3Fv%3DumZ1nTkITpk&tbnid=IM8injDn827A2M&vet=1&docid=1u2sWVl0lz6-vM&w=1280&h=720&hl=in-ID&source=>)

Monolan dancers make up like a *punakawan*. That is, they use white powder all over the face and red lips. *Monolan* dancers wear cute makeup. *Monolan* dancers wear a headband or commonly called *udeng*. *Udeng* is one of the accessories used by *monolan* dancers. Made of batik cloth, and tied to the head like a *blangkon*. For clothes, *Monolan* dancers wear white shirts and wear vests with tiger skin motifs. *Monolan* dancers wear green pants. And combined with batik cloth or *Jarik* that is folded only up to the knees. And *Monolan* dancers don't use footwear.

Kewan-Kewan



Figure 6. kewan kewan sekar rimba (<https://images.app.goo.gl/UWvKXMD8xrA1eeHJA>)

Kewan-Kewan dancers, using *Baong*, *Baong* is a mask in the form of an animal head made of metal, several animal forms used are tiger, buffalo, rhino, goat, and cow. For example the dancer use *Baong Macan* then the dancers will wear yellow clothes like tiger.



Figure 7. stage and crowd (<https://www.instagram.com/p/CiCPh3xLwL6/?igshid=YmMyMTA2M2Y=>)

“That the place in question was the stage arena where Topeng Ireng was performed. The forms of performance venues (stages), such as in open fields or open arenas, in pendapa and stages. Topeng Ireng Dance in its performances is more often in open fields or open arenas “(Dewi & Cahyono, 2018a). Generally, the Ireng Mask performances in Magelang the dancers are not on stage, and only music players and singers are on stage. *Topeng Ireng Sekar Rimba* performs a dance performance on stage, so that the audience who is far from the stage can see the Ireng Sekar Jung mask dance performance. The show is also equipped with spotlights so that it adds to the beauty.

Topeng Ireng Sekar Rimba in its performance uses a variety of musical instruments including *bendhe*, drum, flute, *saron*, tambourine, *jedor*, *dodok*, *angklung*, keyboard, *gong*. “The musical instruments used to accompany Topeng Ireng, Magelang Regency and Boyolali Regency, use traditional musical instruments such as *bendhe*, drum, flute, *saron*, and tambourine” (Dewi & Cahyono, 2018a).



Figure 8 musisi&singer sekar rimba(https://www.instagram.com/p/CcX_FQHJNKM/?igshid=YmMyMTA2M2Y=)

A part from singing melodies, *Topeng Ireng Sekar Rimba* performance is not complete without a singer. The singer sings Javanese songs *nembang*, *sholawatan*, and *dagdut* songs. The vocalists of *Topeng Ireng Sekar Rimba* are named Khoirul Anwar Al Mukhibin, Ahmad Najikh, M Lutfi Bakhtiar, and Rudi Setiyawan. Khoirul Anwar Al Mukhibin became the singer most awaited by the audience, Khoirul Anwar Al Mukhibin's has unique and beautiful voice became an attraction for the audience. The singer sang Javanese songs, *sholawatan*, and *dagdut* songs. Many spectators actually watched *Topeng Ireng Sekar Rimba* just to enjoy the music and the melodious voice of the singers. The music and the melodious singing of the singers make the audience dancing. This is the main attraction when watching *Topeng Ireng Sekar Rimba*. Some of the popular songs is *Sholawat Jibril*, *sholawatun Bissalamil Mubin*, *Sholawat Subhanallah*, *Damar Opo Lilin*, *Sido Rondo*, *Sawangen*, *Satru 2*, and many more.

Topeng Ireng Sekar Rimba has many benefits both for the audience, dancers. Benefits for *Topeng Ireng Sekar Rimba*. "Topeng Ireng dance as an educational medium can reduce negative things from youth, especially the *Topeng Ireng* dance actors themselves. They can channel their interests and talents "(Dewi & Cahyono, 2018a)."Topeng Ireng as a performing art certainly has an effect on the economic function as well, namely that the *Topeng Ireng* dance performers can seek additional income from each performance of *Topeng Ireng* "(Dewi & Cahyono, 2018a).and protect the cultural heritage .

Benefits for the audience of *Topeng Ireng Sekar Rimba*," *Topeng Ireng* Dance is entertainment because it refreshes the mind and adds to the cultural treasures "(Setyastuti, 2018)." Topeng Ireng performance will bring happiness to all members of the community " (Setyastuti, 2018).

Benefits for traders,*Topeng Ireng* as a performing art certainly affects the economic function as well, namely that the *Topeng Ireng* dance performers can earn additional income from each performance of *Topeng Ireng* (Dewi & Cahyono, 2018a).

CONCLUSION

Topeng Ireng Sekar Rimba is proof that traditional arts are still in demand by the people in Magelang, as evidenced by the large number of spectators who come to watch *Topeng Ireng Sekar Rimba* dance performance. The improvisations performed by *Topeng Ireng Sekar Rimba* provide a breath of fresh air for connoisseurs of traditional performing arts. Keeping up with the times and knowing the market's desire to make *Topeng Ireng Sekar Rimba* popular with art connoisseurs. With so many spectators coming to witness, it certainly has a positive impact.

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