



Transformation of Banjet Mask Dance into Ibing Baya Belenderan

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ABSTRACT

This research aims to describe and analyze Ibing Baya Belenderan Dance as the result of the transformation of Topeng Banjet Dance in Padepokan Kalang Kamuning, West Bandung Regency. The focus of the research includes the idea of creation, presentation form, choreographic structure, as well as makeup and dance accompaniment. The research method used is qualitative with a descriptive approach, involving data collection techniques through interviews, observation, and documentation. The results showed that Ibing Baya Belenderan Dance was inspired by Topeng Banjet and Tap Tilu, with a creative process that followed the theories of Graham Wallas (preparation, incubation, illumination, verification) and Alma Hawkins (exploration, improvisation, formation). This dance has 18 main movements and 3 transitional movements, which are presented in six traditional song sections. Makeup and costumes emphasize color symbolism and aesthetic values, while musical accompaniment uses traditional instruments such as rehab and drums to strengthen the nuances of Sundanese culture. This research contributes to the understanding of the transformation of traditional art into a new form that retains cultural values. In addition, the results of the study can be a reference for artists, cultural institutions, and the government in efforts to preserve and develop traditional dance based on innovation.

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1. INTRODUCTION

Art is a form of cultural expression that describes the beauty born from within the human soul. The resulting artwork not only reflects aesthetic values, but also becomes a cultural manifestation as well as an emotional and spiritual expression of the artist (Putri et al., 2021, p. 1; Firdaus et al., 2026; Badaruddin, 2025; Badaruddin & Masunah, 2019). In Indonesia, dance arts such as Topeng Banjet Dance from Karawang have an important role in social and cultural life, combining elements of dance, music, and folk theater (Permatasaria et al., 2024, p. 8; Sulaeman et al., 2025, p. 1; Abdilah & Firdaus, 2025). However, along with the times, the younger generation's interest in traditional arts is declining, displaced by more modern foreign cultures (Zahra et al., 2022, p. 1; Padilla et al., 2025; S. F. Rahayu et al., 2025). This condition threatens the preservation of traditional dance arts, including Topeng Banjet Dance, which is now rarely performed and less known by the younger generation (Rudi & Rudi Hartono, 2021, p. 3). Therefore, the transformation of traditional art into new forms such as the Ibing Baya Belenderan Dance in Padepokan Kalang Kamuning is important to maintain cultural values while adjusting to the current context.

This research focuses on Ibing Baya Belenderan Dance as a result of the transformation of Topeng Banjet Dance, by exploring the idea of creation, choreographic structure, as well as makeup and dance accompaniment. The urgency of this research lies in the effort to document and analyze the creative process behind this dance, given the lack of literature that discusses the transformation of traditional art into a new form that still maintains cultural values (Badaruddin, 2024; Yuliawan Kasmahidayat et al., 2024). In addition, this research also aims to make a practical contribution to artists, cultural institutions, and the government in efforts to preserve and develop innovation-based traditional dance (Aprilianty et al., 2024; Badaruddin et al., 2025; Rohayani et al., 2022).

The main theory used in this research is Graham Wallas' creative process theory, which consists of four stages: preparation, incubation, illumination, and verification (Muliyah et al., 2020, p. 17). This theory helps to understand how the choreographer developed the idea of Topeng Banjet Dance into Ibing Baya Belenderan Dance. In addition, Alma Hawkins' dance creation theory (exploration, improvisation, and formation) is used to analyze the technical stages of creating dance movements and structures (Dewi & Supendi, 2023, p. 4). These two theories complement each other in explaining the conceptual and practical aspects of the dance transformation process.

Topeng Banjet dance, as a folk theater performance art, faces serious challenges in its preservation. The lack of socialization in schools and communities, changes in lifestyle, and the influence of foreign cultures are the contributing factors (Rudi & Rudi Hartono, 2021, p. 3). In fact, this dance has rich cultural and historical values, as seen in the presentation stages which include ngukus, tatalu, and bodoran (Sadono et al., 2022, p. 86). The transformation into Ibing Baya Belenderan Dance at Padepokan Kalang Kamuning is an effort to maintain the relevance of this art in the modern era, while creating a new form that remains rooted in tradition. The purpose of this research is to describe and analyze the transformation process of Topeng Banjet Dance into Ibing Baya Belenderan Dance, including the idea of creation, presentation form, movement structure, as well as makeup and dance accompaniment. Thus, this research is expected to provide a deep

understanding of the dynamics between tradition preservation and innovation in dance, as well as a reference for creativity-based cultural preservation efforts.

2. METHODS

This research uses a qualitative approach with descriptive method to analyze Ibing Baya Belenderan Dance in Padepokan Kalang Kamuning. The qualitative approach was chosen because it was considered appropriate to explore the meaning, creative process, and cultural context in depth (Dr. Umar Sidiq, M.Ag Dr. Moh. Miftachul Choiri, 2019, p. 23) . In this research, the researcher acts as the main instrument in the process of data collection and analysis. The research location was set at Padepokan Kalang Kamuning, West Bandung Regency, West Java, because this studio actively develops Ibing Baya Belenderan and has complete documentation related to the creation process. The participants included Mas Nanu Muda as the choreographer, who provided insight into the idea of creation, movement structure, and transformation of Topeng Banjet; Bah Yanto as the leader of the padepokan, who explained the role of the studio in dance preservation and the community's response; and Friska as a dancer, who described the technical experience and personal meaning of dancing the dance.

Data collection techniques were conducted through semi-structured interviews and documentation. Interviews were conducted face-to-face with guided questions tailored according to the participant's role, such as the idea of creation and form of presentation to the choreographer, the training process and challenges to the dancers, and the social function of dance to the studio leader. The interviews were recorded and transcribed for further analysis (Sulistiyowati, 2017, p. 17). Documentation in the form of photos and videos of performances is used for visual analysis of movement, makeup, and clothing, while dance scripts, music recordings, and studio archives serve as supporting data. Data analysis in this study was conducted interactively through three stages: The data reduction stage involved transcribing and categorizing data from interviews and documentation to filter relevant information. The reduced data was then presented narratively and systematically, accompanied by direct quotes from the informants. Subsequently, conclusions were drawn through interpretation of the obtained data to formulate meaning and address the research questions.

The data analysis procedure followed four main stages. First, data reduction was done by categorizing raw data (such as interview transcripts and field notes) into main themes such as creation ideas, choreographic structure, make-up and clothing, and dance accompaniment. Irrelevant data was filtered out based on the formulation of the research problem (Charismana et al., 2022, p. 3). Second, data presentation was done in the form of descriptive narratives supported by tables (e.g. choreographic structures) and images (such as examples of clothing and movements). Third, triangulation is done by comparing data from various sources (choreographers, dancers, and studio managers), methods (interviews, observations, and documents), and theories, namely by testing the findings through Graham Wallas and Alma Hawkins' creative process theories.

3. RESULTS AND DISCUSSION

3.1. Idea of Creation and Form of Presentation

The entire system of human concepts, behaviors, and ideas acquired through social

learning is the development of the level of cultural progress. Sumaryono argues that every aspect of culture follows a pattern, ranging from the basic to modifications that add complexity and complexity (Restiana & Arsih, 2019, p. 1). Ibing Baya Belenderan was created through a process of transformation and creativity from the Topeng Banjet performance art adapted by choreographer Mas Nanu Muda. The idea was rooted in the local cultural values of Karawang, particularly the spontaneous and improvisational movements in Tap Tilu and Topeng Banjet.

The creative process is a way of thinking that allows us to use our senses to create or build anything. It also allows us to play with our imagination and fantasy without being limited by personal issues (Sela et al., 2023, p. 1). The creative process of Ibing Baya Belenderan follows Graham Wallas' (1926) theory, which includes the preparation stage such as literature study and observation, incubation which includes the development of ideas, illumination on the integration of movement and music, and verification which is testing and refining (Mulyah et al., 2020, p. 17). The work is composed of four traditional songs: arang arang, Geblagan, Belenderan, and Rayak-Rayak, each of which builds the emotional dynamics of the audience (Hartono et al., 2022, p. 3). Echlos and Sadily define cultural transformation as a shift in form, changing into different degrees of change, the process of transformation produces elements of originality in the areas of style, taste, meaning and function. Form change is only one aspect of transformation; other aspects include adjustments to the purpose, function and meaning of the dance (Jumiati, 2017, p. 5). Ibing Baya Belenderan, as a choreographed work inspired by Topeng Banjet, shows a significant shift in function. In Topeng Banjet, dance acts as part of a traditional ceremony that is sacred and has spiritual meaning. However, in Ibing Baya Belenderan, this function is transformed into a form of entertainment that is secular and open for wider public consumption.

Djelantik defines presentation as a way of presenting work to audiences, viewers, readers and connoisseurs. On the other hand, performance or presentation is influenced by skills, abilities, and facilities or media. A performance or presentation includes facilities or media, talent, and aptitude. The structure of the presentation is directly related to its purpose and is displayed in a performance supported by artistic components (Hutahaean, 2020, p. 1). As a result, the shift in presentation style is a reflection of choreographers' efforts to maintain the cultural identity that inspires them while bridging traditional values with the demands of modern aesthetics and entertainment.

Shape refers to the appearance of an object that varies depending on its condition. Because form is non-physical but real in the human mind, it can be used to translate personal concepts, ideas, or notions into specific objects (Ummah, 2019, p. 1). The form of presentation is the arrangement or articulated structure of a whole unit that reflects the interrelated relationship between elements as actors. The term presentation is usually defined as the method, process, procedure, and form of display of a performance (Aina et al., 2017, p. 1). The presentation of Ibing Baya Belenderan has shifted its function from ritual to entertainment, in line with Anthony Shay's theory of dance function (Ratih, 2001, p. 2). If Topeng Banjet is improvisational and closely related to traditional ceremonies, Ibing Baya Belenderan is packaged in the form of a stage performance with a clear dramatic structure, consisting of opening (Arang-Arang), development (Awi Ngarambat), climax (Belenderan), and closing (Rayak-Rayak). The presentation features

dynamic floor patterns, bright costumes, and interaction between dancers and musical accompaniment, which enhances the aesthetic value and bridges tradition with contemporary flavor (Sadono et al., 2022, p. 85).




3.2. Choreographic Structure



Structure describes how the various components of a system are positioned and organized in relation to each other. Sumaryono and Suanda define structure as the way various components or materials are arranged to create a cohesive whole (Virgina, 2018, p. 2 ; Badaruddin & Taryana, 2025; Sunaryo ayo, 2020). Dance is a collection of various movements, each of which has a special meaning and role in compiling the unity of a performance as a whole (Rahman et al., 2020, p. 2 ; Badaruddin et al., 2023; Juliadrini et al., 2025). In addition to combining aspects such as dance music, dance properties, makeup, and fashion, Hidajat states that choreography can be seen as “garap”, or creative activity, to create a variety of new dance movements from conventional dance movements (April Yanti et al., 2023, p. 2). The choreographer applied Alma Hawkins' philosophy of creation in the development of Ibing Baya Belenderan. Hawkins defines choreography as a creative process that includes exploration (observation of traditional movements), improvisation (development of spontaneous movements), and choreographic formation (composition of structured movements) to obtain inspiration and new concepts (Dewi & Supendi, 2023, p. 4; Pramesti et al., 2025, p. 2). The role of the choreographer is very important in the success of a dance performance. A choreographer is someone who has knowledge of art, especially in the field of dance to create a dance work. Movement in a dance work is an expression that contains a message that the choreographer wants to convey to the audience and dance lovers (Nathania, 2021, p. 2).




Choreographic structure refers to the overall system of arrangement and arrangement of dance parts and other choreographic elements that are interrelated, so that they form a unified whole in a work of dance performance art (April Yanti et al., 2023, p. 2). The choreographic structure consists of 21 movements, namely 18 main movements and 3 transitions, which are arranged following the rhythm of the accompaniment song. Movements such as Adeg-adeq, Langkap Ngarayu, and Silat Mincid combine elements of pencak silat with the flexibility of Sundanese dance. Martha Graham's choreographic theory of contraction and release is reflected in the emphasis on tension, as in the Silat movement, as well as relief in the Mincid Lipet Gandes movement, which strengthens the dancer's emotional expression (Graham et al., 2010, p. 6).




The choreographic structure also refers to Soedarsono's theory of group motion design, such as unison and balanced movements (Wilandari et al., 2023, p. 338). For example, the Nyawer Sapu Tangan movement is performed in a coordinated and repetitive manner by the dancers to create visual harmony. To support the meaning, the choreographer added red, white, black, and yellow handkerchiefs as dance properties that symbolize natural elements as well as function as transition markers between song segments (Interview with Nanu Muda, 2025). Based on interviews and documentation, it is known that the movement structure of this dance consists of 18 main movements and 3 transitional movements, which are presented in tabular form to facilitate systematic analysis and understanding.

Table 1. Variety of Ibing Baya Belenderan Movement

No	Variety of movements		Description	Documentation
	Main movements	Transitional movements		
1	<i>Adeg-adeg</i>		Initial position : right hand holding a red handkerchief. Left hand <i>nangreu</i> .	 <p>(Personal Documentation, 2025)</p>
2	Ngarayu Steps		Step forward 6x, <i>gilek</i> , change shoulder, kepret handkerchief, <i>galeong</i> . Turn around and repeat the movement. Hold the handkerchief with two hands, <i>gilek</i> right and left, <i>cindek</i> , look down.	 <p>(Personal Documentation, 2025)</p>
3	Handkerchief Waving		Sweep the red handkerchief (right hand), keep it on your shoulder, <i>jedag</i> . Cross red and white handkerchiefs, white fan, <i>cindek</i> (hands on top to the left). Flick the red, keep it on the shoulder, sweep both handkerchiefs	

		down, <i>cindek</i> the right side.	(Personal Documentation, 2025)
4	Turn the Handkerchief	Turn backwards, right hand on the shoulder holding a red handkerchief, turn the red handkerchief while taking circular steps, <i>gilek</i> .	 <p>(Personal Documentation, 2025)</p>
5	throwing a handkerchief	Right hand below (red handkerchief), left hand above (white handkerchief), step forward, <i>cindek</i> . Cross and keep the handkerchief on the shoulder, step back, <i>cindek</i> . Rotate, alternately sweep the handkerchief upwards.	 <p>(Personal Documentation, 2025)</p>

6	Back Off Shoulder Change	Handkerchief beside the belt. <i>Ranggah,</i> <i>cindek</i> , right hand on chest, left on waist, body slanted to the right, <i>galeong,</i> <i>cengkat.</i> <i>Adeg-adeq,</i> turning back, wiping left.		(Personal Documentation, 2025)
7	Silat	Move forward diagonally to the left, <i>rogok, selut,</i> <i>cindek</i> . Block, <i>selut, rogoh,</i> elbow, diagonal hand opening, <i>jedag</i> . Rotate the right hand over the head while <i>galeong</i> and <i>cindek</i> . Swing the hands and feet 2x.		(Personal Documentation, 2025)
8	Swing Steps Around	<i>Jerete,</i> <i>pasang, giles,</i> <i>rogoh</i> , fist slap, turn, jump back, <i>jerete,</i> diagonal hands, <i>jedag,</i> head to the left and back.		(Personal Documentation, 2025)

9	<i>Jalak Pengkor</i>	Go forward 3 steps, stab, <i>cindek</i> . Spinning, <i>ngageulis</i> , starling club to the left, put on, spin, <i>cindek</i> .	
(Personal Documentation, 2025)			
10	<i>Silat Mincid</i>	<i>Besot, rogoh, jalak pengkor, kepret, rengkuh, parry, rogoh, jedag</i> . Repeat turning, snapping, opening and closing the right hand, <i>mincid</i> , parry, spin, <i>cindek</i> .	
(Personal Documentation, 2025)			
11	<i>Throwing a Handkerchief</i>	Take a handkerchief, cross, step forward, <i>throwing</i> alternately to the right, left, back, front. Twist the handkerchief, keeping it at the edge of the belt.	
(Personal Documentation, 2025)			

12 *Geol Swing*
Hands

Swing your arms to your sides, *gitek* 2x, *tumpeng tali*, embrace. Snap right, left, *geol* right, left, *cengkat*. The movement is repeated facing the back. Swipe right, turn around, *kepret*, snap, slide right & left .






(Personal Documentation, 2025)

13 *Mincid Lipet*
Gandes

Mincid twirling, patting the shoulder, *geol*, *cindek*, pull, twirling, fussing, stabbing, *cindek*, *jedag*.



(Personal Documentation, 2025)

<p>14 <i>Mincid Ecek Topeng</i></p>	<p>Slap the right shoulder, left, <i>tumpeng tali</i>, <i>kepret</i> the right, left, <i>nyawang</i>, <i>ukel</i>, <i>rengkuh</i>. Repeat from behind. Swirling, <i>kepret</i>, snapping, moving right, <i>bumbang</i>, <i>mincid lipet gandes</i>.</p>		<p>(Personal Documentation, 2025)</p>
<p>15 <i>Mincid Belenderan</i></p>	<p>Body backwards, <i>tumpang tali</i>, backwards, <i>kepret</i>, <i>mincid</i>, swing hands, <i>gilek</i>, <i>geol</i>, <i>bumbang</i>. The movement is repeated 2x. Continue swinging, <i>gitek</i>, <i>rengkuh</i>, rotate.</p>		<p>(Personal Documentation, 2025)</p>
<p>16 <i>Obah Shoulder</i></p>	<p>Body facing right side, shoulder shift, shoulder tap, left <i>kepret</i>, left <i>gibas</i>, right <i>gibas</i>, jump, <i>jerete</i>, right & left foot point, <i>cindek</i>, open hands. Step 2x, <i>jedag</i>.</p>		<p>(Personal Documentation, 2025)</p>

17 *Mincid*
Lengkah
Opat

Right hand above, left on waist, body tilted to the left. *rengkuh*, *mincid* step and turn in different directions.



(Personal Documentation, 2025)

18 *Mincid Anca*
Ngalagena

Mincid alternately to the right and left, kick the legs, circular steps, repeat in place.





(Personal Documentation, 2025)

19 *Selut*

Right and left *ukel*, *cindek*, *jedag*, right *ukel*, open arms, step, *rengkuh*.



(Personal Documentation, 2025)

20	<i>Mincid Rayak-Rayak</i>	Left <i>ukel</i> , step, slide, turn, stab, repeat the movement 3 times, change shoulder, <i>gitek</i> , <i>tangkis</i> , <i>rogoh</i> , turn, take handkerchief.	
			(Personal Documentation, 2025)
21	Throwing a Handkerchief	Take a yellow and black handkerchief, alternately nyawer, turn the handkerchief, kepret upwards, cindek, adeg-adeg, rengkuh, look down.	
			(Personal Documentation, 2025)

3.3. Makeup, Fashion and Dance Accompaniment

The Makeup is the art of using color materials to be applied to the face in order to embody the character that will be presented as a role on stage (Aryani, 2022, p. 2). Thowok states that the purpose of makeup in dance is to help the audience visualize a character by making his or her form look like the one to be performed, which will make him or her appear more active on stage (Aprila Arista et al., 2023, p. 3). In Ibing Baya Belenderan, makeup is an important element that clarifies the identity and accentuates the dancer's facial expressions. The makeup applied by Bah Nanu in Ibing Baya Belenderan uses corrective makeup techniques, which aim to enhance facial features and cover up flaws. Corrective makeup emphasizes facial correction with the aim of disguising the shape or parts of the face that are considered less than perfect and accentuating the parts that are already perfect through dark shadow and light shadow shading techniques (Siyamta, 2013, p. 3). Hair styling is a part of cosmetology that aims to create a neat and attractive hair look through a certain shaping and styling process. According to

Andriyanto, the aspects of makeup and hairstyle are inseparable elements because both play an important role in creating harmony and balance in the overall appearance (Ramadani & Maspiyah, 2020, p. 3). In the Ibing Baya Belenderan performance, the choreographer chose a hairstyle in the form of braids decorated with flower headbands as a visual supporting element for the dancers. The choice of this style is a form of innovation to the traditional aesthetics of Tap Tilu Karawang.

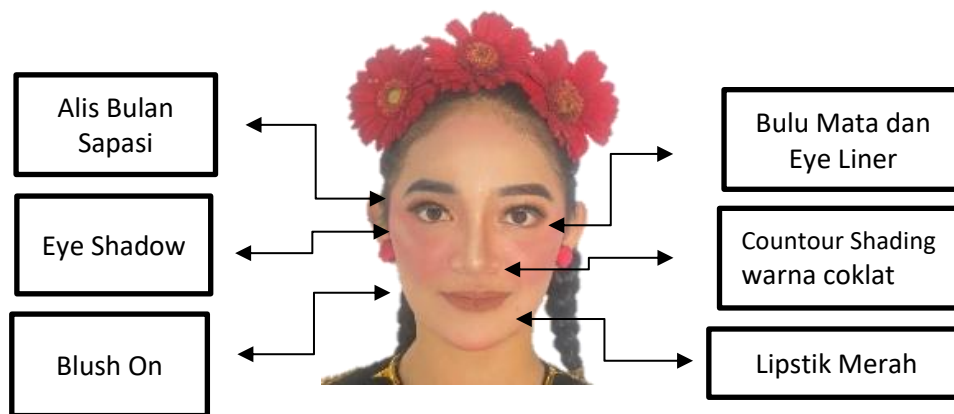


Figure 1. Corrective Makeup Ibing Baya Belenderan

Another important element that supports the success of traditional dance performances is clothing. Two important components in dance performance art that work together and complement each other to produce a perfect visual whole are makeup and clothing. Dance clothes not only function as body coverings, but also have various purposes that support the success of the performance, both in terms of aesthetics and symbolic meaning. According to Poerwadarminta, etymologically the term “tata busana” comes from two words, namely ‘tata’ which means rule, regulation, or arrangement, and “busana” which means clothing. Thus, fashion can be defined as a set of rules or arrangements regarding the use of clothing, which in the context of performance refers to the costume equipment worn during the performance (Majid et al., 2019, p. 2). Dance fashion also has a function that is no less important in supporting the success of a performance. According to Nuraini in (Paranti et al., 2021, p. 2), dance fashion has five main functions, namely psychological, physiological, creative, aesthetic, and theatrical. This is also confirmed by Suratman who explains that clothing in dance has four main roles, namely strengthening character, providing characterization, helping to express content or themes, and reflecting identity based on the type of dance (Deni, 2024, p. 4).

Dance fashion can also facilitate movement because it can affect the identity or origin of the dance without reducing the shape, attractiveness, comfort, and individuality of the outfit, which is still based on the motif of the dance to be performed. In this case, clothing acts as a visual medium that blends with makeup and movement, so that the three complement each other in forming a complete and communicative performance aesthetic. The selection and arrangement of the right clothing allows the audience to more easily understand the narrative and symbolic meaning that wants to be conveyed through the Ibing Baya Belenderan performance.



Figure 2. Costume Design Ibing Baya Belenderan

Ibing Baya Belenderan's fashion adapted Topeng Banjet with a modern touch dominated by bright colors such as red, green and yellow, complemented by batik sides, kace, tongue and belt. For accessories, the choreographer chose a bondu decorated with flowers, inspired by Karawang's tap tilu rhythm. Four handkerchiefs are used as hand props, with red symbolizing courage, white symbolizing feminism, yellow symbolizing desire, and black symbolizing masculinity (Sadono et al., 2022, p. 3). According to Ghozali, accompaniment in dance does not only function as a complement, but has a very important role because it is an integral part of the dance itself. The accompaniment must be arranged in harmony with the choreography in order to support the expression and meaning of the dance. Accompaniment is a form of expression of human emotions and inner feelings expressed through structured sounds with the right tempo and aesthetic harmonization (Fatmasari & Murcahyanto, 2021, p. 2).

Movement and accompaniment in dance are two elements that complement and strengthen each other. Although musical accompaniment can stand alone without movement, a dance will lose perfection if it is not supported by accompaniment. This is because accompaniment plays an important role in clarifying and strengthening the meaning of movement, thus presenting visual and musical integrity in the performance. Music in dance is able to create harmony, compatibility, and balance, which merge into a dynamic and lively unity (Elpasa, 2018, p. 8). The harmony in question is the compatibility between movement and accompaniment, which can be enjoyed simultaneously through the senses of sight and hearing of the audience. In the process of creating dance, it is important for the choreographer to compose movements that are in accordance with the main idea of the work, so as to create a harmonious relationship between the elements of motion and music. Musical accompaniment plays an important role in dance because it is able to build an emotional atmosphere that supports the conveyance of the meaning of the dance, form a feeling that suits the needs of dance expression, and emphasize motion accents so that the message implied in the movement can be understood by the

audience. The musical accompaniment in Ibing Baya Belenderan uses Sundanese gamelan Tap Tilu with four main songs, namely Arang-arang, Awi Ngarambat, Belenderan, and Rayak-Rayak, which function to set the mood and guide the dancers' movements (Murgiyanto in Rahayu et al., 2024, p. 6). The name Ibing Baya Belenderan dance itself is taken from one of Tap Tilu's songs entitled Belenderan, which is then adapted as the identity of the work to represent the spirit, rhythm, and character of dance movements. The transformation of musical elements from Topeng Banjet into the accompaniment of Ibing Baya Belenderan reflects the process of cultural acculturation, as explained by (Alwi et al., 2021, p. 2) regarding the concepts of enculturation and acculturation. The accompaniment songs in Ibing Baya Belenderan Dance have a complex and dynamic musical character, reflecting the deep emotional expression and aesthetic richness of traditional Sundanese music. The Arang-Arang composition displays expressive qualities through the rebab instrument which plays a central role, not only as the main melody carrier, but also as an improviser within the boundaries of traditional style, thus strengthening the emotional connection between accompaniment and dance movement. The songs Awi Ngarambat and Belenderan contain musical characters that are reflective and full of symbolism, containing metaphors of nature that reflect the values of local wisdom and resilience, emphasizing that the function of music in dance is not limited to accompanying movement, but as a medium for conveying philosophical meaning. In contrast, Rayak-Rayak presents an energetic and carefree character through fast tempo and repetitive melodic patterns, building a festive atmosphere that strengthens the emotional interaction between dancers, pengrawit, and audience (Interview Bah Nanu muda, 2025).

BALENDERAN

<i>Arkuh lagu</i> <i>Alok</i> <i>Pelog 1=T</i>	4	1
	4	g1
<i>Sinden</i> <i>Pelog 1=T</i>	2	2
<i>Pelog 3=S</i>	5	g5
<i>Pelog 1=T</i>	5	1
	4	4
	5	g1

Of the four compositions, the Belenderan song has the most prominent role because it is the main representation in the identity of the dance, as reflected in the choice of its name: Ibing Baya Belenderan Dance. The song not only presents a distinctive musical pattern with strong rhythmic dynamics and strong accents, but also contains symbolic values that represent the spirit of life, assertiveness, and the balance between masculine and feminine elements in the dance structure. The utilization of Belenderan as a dance title shows that this composition is considered the core of the overall artistic expression to be conveyed, as well as a marker of emotional transition in the flow of the performance. The deep interpretation of this song strengthens the position of music as a conceptual foundation in dance creation, not just as a sound background, but as the main source of inspiration in shaping the narrative of movement and atmosphere of the performance.

4. CONCLUSION

This research explores the transformation of Topeng Banjet dance into Ibing Baya Belenderan dance developed in Padepokan Kalang Kamuning, West Bandung Regency. The main focus of this research includes the creative process, choreographic structure, and cultural significance of the dance that combines elements of Topeng Banjet and tap Tilu. The choreographic creation process followed Graham Wallas' theory of creativity-consisting of the stages of preparation, incubation, illumination, and verification-as well as Alma Hawkins' framework of exploration, improvisation, and shaping. The result is 19 main movements and 3 transitional movements that form a complete choreography. The change in dance function from ritual to entertainment is seen in the presentation of dynamic floor patterns, vibrant and symbolic makeup and costumes, and Sundanese musical accompaniment using traditional instruments such as tambourines and drums that strengthen cultural nuances. This research emphasizes the importance of innovation in the preservation of traditional arts and contributes to artists, cultural institutions, and policy makers in an effort to maintain and develop cultural heritage. By documenting the Ibing Baya Belenderan Dance, this research helps maintain Sundanese cultural identity and provides a model for adapting traditional art into a contemporary context without losing its intrinsic values.

5. AUTHORES'NOTE

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