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Cross-Traditional Choreographic Aesthetics in *Prasnaya Prami*: Movement Transformation within a Dominant Balinese Choreographic System

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Cross-Traditional Choreographic Aesthetics in *Prasnaya Prami*: Movement Transformation within a Dominant Balinese Choreographic System

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ABSTRACT

The development of dance demonstrates that tradition is not a static cultural inheritance but a dynamic practice continually reshaped through creative transformation. *Prasnaya Prami*, a Balinese welcoming dance, exemplifies this process by maintaining the Balinese choreographic system as its primary framework while drawing upon movement vocabulary from Yogyakarta classical dance as a source of creative inspiration. This study examines the cross-traditional choreographic aesthetics of *Prasnaya Prami* by investigating how movement transformation constructs its artistic identity. This qualitative study adopts an ethnochoreological perspective. Data were collected through participant observation, semi-structured interviews, documentation, and literature review, and were analyzed using the interactive model proposed by Miles, Huberman, and Saldaña. The transformation of movement qualities was examined through Laban Movement Analysis (Body, Space, Effort, and Shape) and further interpreted using Susan Leigh Foster's concept of corporeality. The findings demonstrate that *Prasnaya Prami* preserves the presentation structure and bodily techniques of Balinese dance as its dominant choreographic identity, while integrating selected movement vocabularies derived from Yogyakarta classical dance through processes of selection, adaptation, and transformation. These transformations involve changes in body orientation, spatial organization, movement dynamics, body shape, scarf manipulation, and choreographic phrasing, resulting in a new choreographic language without displacing the fundamental identity of Balinese dance. This article argues that cross-traditional choreographic identity is constituted not by the visible proportion of different cultural traditions but by the creative transformation of movement vocabularies within a single dominant choreographic system. Accordingly, the study proposes a conceptual model of cross-traditional choreographic aesthetics in which serves as the principal mechanism through which artistic identity is constructed.

Keywords:

Choreographic aesthetics; cross-traditional choreography; movement transformation; *Prasnaya Prami* dance; ethnochoreology.

INTRODUCTION

Dance continuously evolves through interactions among cultural traditions, artistic creativity, and changing social contexts. Rather than being understood merely as bodily movement, dance functions as a cultural language that embodies historical experiences, social values, and aesthetic knowledge. Consequently, choreographic transformation should be viewed not as a rupture with tradition but as an ongoing process of cultural negotiation. Contemporary choreographic practices increasingly demonstrate that innovation does not replace traditional values; instead, it emerges through the reinterpretation and transformation of established movement systems. Such processes enable choreographers to negotiate continuity and change while preserving the essential characteristics of the originating dance tradition. Recent studies likewise indicate that intercultural choreography has become an important creative strategy through which artistic dialogue and movement exchange generate new choreographic expressions without diminishing the uniqueness of local cultural traditions (Sunaryo et al., 2024; Anzailla et al., 2024; Hidajat et al., 2024).

Within the Indonesian context, interactions among regional dance traditions have long contributed to the emergence of new choreographic forms. Although each dance tradition possesses distinctive movement vocabularies, aesthetic principles, and performance conventions, choreographers frequently reinterpret selected movement elements to construct new artistic expressions. These creative practices demonstrate that cross-traditional choreography is not necessarily established through the equal combination of different dance traditions. Instead, it may emerge through the selective transformation of movement vocabularies operating within a dominant choreographic system. This process illustrates the dynamic continuity of Indonesian dance traditions while simultaneously accommodating artistic innovation and intercultural dialogue.

One example of this creative practice is *Prasnaya Prami*, a Balinese welcoming dance choreographed by Ni Komang Sri Wahyuni. According to *Prasnaya Prami: Buku Referensi Penciptaan Seni Tari*, the choreography was conceived as an artistic expression of harmony, respect, and friendship by integrating Balinese and Yogyakarta classical dance movement nuances within the framework of a Balinese welcoming dance. The work was developed in relation to the Bali Padma Buana artistic dissemination programme held at Pendopo Yogyakarta, where the choreographer sought to express appreciation for the aesthetic values of Yogyakarta classical dance through choreographic transformation while preserving the identity of Balinese dance. Accordingly, movement vocabularies derived from Yogyakarta classical dance function as sources of artistic enrichment rather than as the basis of an independent choreographic system.

From an ethnochoreological perspective, cross-traditional choreography should not be understood solely through the visible coexistence of different cultural traditions but also through the creative processes by which movement vocabularies are selected, adapted, and transformed. Foster (1996) argues that choreography constructs meaning through the organization of

bodily movement, whereas Hadi (2003) emphasizes choreography as a process of developing movement into coherent artistic structures. Likewise, Laban Movement Analysis provides a systematic analytical framework for understanding how bodily techniques, spatial orientation, effort, and movement quality contribute to choreographic meaning. Together, these theoretical perspectives make it possible to examine movement transformation beyond superficial visual resemblance and to explain how choreographic identity is maintained despite the incorporation of external movement influences.

Previous scholarship has extensively examined intercultural choreography, artistic collaboration, and choreographic innovation. Sunaryo et al. (2024) describe intercultural choreography as a collaborative process that strengthens cultural identity through artistic exchange, whereas Anzailla et al. (2024) argue that interculturalism in contemporary dance emerges through creative dialogue rather than through the visual coexistence of different traditions. Similarly, Sustiwati et al. (2020), Seriati et al. (2021), and Hidajat et al. (2024) demonstrate that choreographic innovation can preserve cultural identity through artistic reinterpretation and transformation. Despite these valuable contributions, existing studies primarily focus on collaborative creative practices and intercultural artistic production, paying relatively little attention to how movement vocabularies from different dance traditions are selectively transformed within a single dominant choreographic system.

This study addresses that gap by analysing the cross-traditional choreographic aesthetics of *Prasnaya Prami*. Rather than investigating intercultural collaboration as the coexistence of two dance traditions, this research examines how selected movement vocabularies from Yogyakarta classical dance are transformed within a Balinese choreographic framework while preserving the structural organization, bodily techniques, musical accompaniment, and aesthetic identity of Balinese welcoming dance. The novelty of this study therefore lies in proposing that cross-traditional choreography is more appropriately understood as a process of movement transformation operating within a dominant choreographic system rather than as the equal integration of multiple dance traditions. By advancing this perspective, the study contributes to the development of ethnochoreological scholarship through a conceptual model that explains how selective movement transformation can generate new choreographic expressions while maintaining the principal identity of the originating dance tradition.

METHODS

This study employed a qualitative research design using an ethnochoreological approach to examine the cross-traditional choreographic aesthetics of *Prasnaya Prami*. Ethnochoreology was selected because it enables dance to be analysed as a cultural text through the interrelationship of movement, choreographic structure, artistic context, and cultural meaning. Rather than treating movement solely as a technical phenomenon, this approach emphasizes the inseparable

relationship between movement vocabulary, choreographic organization, performance context, and the cultural values embedded within dance practice.

To analyse choreographic transformation, this study adopted Laban Movement Analysis (LMA) as its principal analytical framework. The four interrelated dimensions of LMA-Body, Space, Effort, and Shape-were employed to identify how selected movement vocabularies from Balinese dance and Yogyakarta classical dance were transformed within the choreographic structure of *Prasnaya Prami*. These analytical dimensions facilitated a systematic examination of movement transformation while maintaining the broader cultural interpretation provided by the ethnochoreological perspective.

The object of this study was *Prasnaya Prami*, a Balinese welcoming dance choreographed by Ni Komang Sri Wahyuni. The choreography was selected because it intentionally incorporates selected movement vocabularies from Yogyakarta classical dance while preserving the structural conventions and aesthetic principles of Balinese dance. Consequently, the work provides an appropriate case for examining how cross-traditional choreographic aesthetics are constructed through movement transformation within a dominant Balinese choreographic system.

The study employed both primary and secondary sources of data. Primary data consisted of direct observations of *Prasnaya Prami* performances, choreographic documentation in the form of photographs and video recordings, and semi-structured interviews with the choreographer and supporting informants involved in the creative process. Secondary data were obtained from books, journal articles, archival materials, and other scholarly publications concerning Balinese dance, Yogyakarta classical dance, choreography, ethnochoreology, and movement analysis.

Data were collected through four complementary techniques: observation, semi-structured interviews, documentation, and literature review. Observation focused on the choreographic structure, movement vocabulary, bodily techniques, spatial organization, musical accompaniment, and the use of *sampur* throughout the performance. Semi-structured interviews were conducted to obtain information regarding the choreographic concept, creative process, the rationale for selecting movement vocabularies from Yogyakarta classical dance, and the artistic considerations underlying movement transformation. Photographic records, video documentation, and archival materials were used to verify observational findings, whereas the literature review provided the theoretical foundation for interpreting the choreographic data.

Table 1 presents the observation indicators used to guide data collection and analysis. The analytical framework integrates performance observation, visual documentation, interviews, and documentary sources to examine choreographic structure, movement transformation, spatial organization, bodily techniques, *sampur* manipulation, and the creative process. These indicators enabled a systematic identification of the forms of cross-traditional choreographic transformation and the aesthetic integration represented in *Prasnaya Prami*.

Data were analysed using the interactive analytical model proposed by Miles, Huberman, and Saldaña (2014), consisting of data condensation, data display, and conclusion drawing. The

Table 1. Observation Indicators and Visual Documentation Analysis

Data Source	Observation Focus	Analytical Indicators	Purpose of Analysis
Performance observation	Choreographic structure	Sequence of <i>papeson</i> , <i>pangawak</i> , <i>pangecet</i> , and <i>pakaad</i>	To identify the Balinese choreographic structure and its adaptation in <i>Prasnaya Prami</i> .
Performance observation	Movement transformation	Original Balinese movement vocabulary, Yogyakarta classical dance vocabulary, modified movements, newly developed movement motifs, and movement integration	To identify forms of choreographic transformation and intercultural integration.
Performance observation	Spatial organization	Floor patterns, dancer formations, spatial transitions, and spatial composition	To examine the transformation of spatial composition throughout the choreography.
Performance observation	Body technique and movement quality	Body posture, movement quality, dynamics, energy, tempo, gesture, and expressive characteristics	To analyse the aesthetic qualities resulting from the integration of Balinese and Yogyakarta dance traditions.
Performance observation	Sampur manipulation	Swinging, extending, wrapping, releasing, rotating, and symbolic function of the <i>sampur</i>	To analyse the transformation of the <i>sampur</i> from a dance property into an integral choreographic element.
Visual documentation (photographs and videos)	Visual analysis of movement	Gesture configuration, body orientation, arm trajectories, movement phrases, floor patterns, and choreographic sequences	To verify observational findings and document movement transformation across choreographic sections.
Interviews and documentary sources	Creative process	Sources of movement inspiration, choreographic decisions, adaptation strategies, artistic considerations, and creative intentions	To triangulate observational findings and explain the rationale underlying choreographic development.

analytical process began with identifying movement vocabularies observed during performances and documented through photographs and video recordings. These findings were subsequently classified according to the four structural sections of Balinese choreography-*papeson*, *pangawak*,

pangecet, and *pakaad*-and interpreted using Laban Movement Analysis to identify transformations in body organization, spatial orientation, effort qualities, and movement shape.

The analysis also considered the choreographic stages of exploration, improvisation, evaluation, and composition as conceptual references for understanding how movement transformation developed throughout the creative process. Observational findings were continuously compared with interview data and documentary evidence to explain the artistic considerations underlying the selection, adaptation, and transformation of Balinese and Yogyakarta classical dance movement vocabularies.

The credibility of the findings was established through methodological and source triangulation. Methodological triangulation was conducted by comparing data obtained from performance observation, interviews, visual documentation, and documentary sources, while source triangulation involved comparing information from the choreographer, supporting informants, and published references concerning Balinese dance and Yogyakarta classical dance. Continuous comparison across these data sources ensured the consistency, credibility, and validity of the interpretations regarding movement transformation and cross-traditional choreographic aesthetics.

RESULTS

Transformation of Movement Vocabulary in *Prasnaya Prami*

The choreographic analysis demonstrates that *Prasnaya Prami* is constructed through the transformation of selected movement vocabularies derived from Balinese dance and Yogyakarta classical dance. Rather than combining two dance traditions in equal proportion, the choreography preserves the structural organization of Balinese welcoming dance while selectively adapting movement vocabularies from Yogyakarta classical dance into newly developed choreographic phrases. This transformation operates through processes of selection, adaptation, and reconstruction, enabling the choreography to retain its principal Balinese identity while incorporating cross-traditional movement nuances.

The findings further indicate that movement transformation is distributed differently across the four structural sections of the choreography. While some sections predominantly preserve Balinese movement characteristics, others provide greater opportunities for the development of transformed movement vocabularies originating from Yogyakarta classical dance. This distribution reflects the dramaturgical logic of Balinese choreography, demonstrating that movement transformation is governed by structural function rather than by the equal integration of two independent dance traditions.

1. Development of Balinese and Yogyakarta Classical Dance Movement Vocabulary

The analysis identified nine transformed movement vocabularies that collectively demonstrate the choreographic strategy employed in *Prasnaya Prami*. Each movement originates

from a distinct source of inspiration and undergoes a specific process of transformation before becoming part of the Balinese choreographic framework. Rather than reproducing the original movement forms, the choreographer selectively reconstructed them through modifications of bodily orientation, arm trajectories, spatial pathways, movement dynamics, *sampur* manipulation, and choreographic phrasing, resulting in new movement vocabularies that remain compatible with Balinese dance aesthetics.

Majalan Kapang-kapang develops from the integration of *majalan* in Balinese dance and *kapang-kapang* in Yogyakarta classical dance. *Majalan* refers to a walking movement whose variations depend on the character and genre of the dance, whereas *kapang-kapang* functions as a walking pattern used when entering the performance space. In *Prasnaya Prami*, this movement is reconstructed through slow walking combined with sequential *sampur* manipulation, *ngutang sampur*, *tajuh lima*, lateral arm extensions (*mentang kanan kiri*), upward arm movements, and *nyemak sampur*, thereby producing a new choreographic phrase that integrates movement characteristics from both traditions.

Ngedeng Ulap-ulap likewise represents the integration of Balinese and Yogyakarta classical dance vocabulary. While *ngedeng* literally means “to pull” in Balinese dance, *ulap-ulap* in Yogyakarta classical dance refers to a gesture resembling looking into the distance. In *Prasnaya Prami*, this vocabulary is reconstructed through modifications of body orientation, gaze direction, and arm position while preserving compatibility with Balinese bodily techniques.

The remaining transformed vocabularies similarly demonstrate selective reconstruction rather than direct adoption. **Golek Iwak Prasnaya** incorporates *sampur* manipulation into the original *Golek Iwak* movement. **Ngliuk Prasnaya** preserves the characteristic curving torso movement while adapting hand positions to accommodate *sampur*. **Kipat Sampur** retains the principle of outward scarf flicking, whereas **Mubeng Prasnaya** enriches rotational movement through the addition of the Balinese *nyangkil* arm position. **Seblak Buung** modifies the original movement by retaining the *sampur* instead of releasing it, thereby generating a new choreographic meaning. Likewise, **Tasikan Prasnaya** expands the movement trajectory through broader circular arm pathways, while **Borehan Prasnaya** reconstructs the original movement by incorporating additional Balinese movement phrases into its choreographic sequence. Collectively, these transformations demonstrate that movement vocabularies from Yogyakarta classical dance function as sources of creative inspiration rather than as movements transferred directly into the choreography.

2. Criteria for the Selection of Balinese and Yogyakarta Classical Dance Elements

The findings indicate that the selection of Balinese and Yogyakarta classical dance elements in *Prasnaya Prami* was guided by a coherent choreographic concept established throughout the creative process. Conceived as a Balinese welcoming dance, *Prasnaya Prami* integrates Balinese and Javanese movement nuances as a symbolic expression of harmony, respect, and friendship. Within this conceptual framework, the incorporation of Yogyakarta classical dance was intended

to enrich the choreographic vocabulary while preserving the aesthetic identity of Balinese dance.

The selection process was further supported by literature review and artistic consultation. The choreographer referred to Soedarsono's discussion of the historical and aesthetic relationship between Balinese and Javanese dance traditions while also consulting Tudhy Putri Apyutea Kandiraras, whose expertise in Yogyakarta classical dance informed the artistic development of the choreography. These references ensured that the transformed movement vocabularies remained grounded in the technical and aesthetic characteristics of Yogyakarta classical dance while being reconstructed within a Balinese choreographic framework.

Although selected movement vocabularies from Yogyakarta classical dance were incorporated throughout the choreography, the dominant choreographic system consistently remains Balinese. This is demonstrated by the preservation of the Balinese presentation structure (*papeson*, *pangawak*, *pangecet*, and *pakaad*), the continued use of Gong Kebyar as the principal musical accompaniment, and the maintenance of Balinese bodily techniques, including *agem*, *tandang*, and *seledet*. Within this framework, movement vocabularies derived from Yogyakarta classical dance were selectively transformed into new choreographic phrases that conform to the technical and aesthetic principles of Balinese dance.

These findings also demonstrate that movement transformation reflects a creative process rooted in traditional choreography. Rather than relying on direct imitation, the choreographer employed exploration, reinterpretation, and composition to develop new movement vocabularies compatible with the Balinese choreographic system. Consequently, the incorporation of Yogyakarta classical dance was determined not by visual similarity alone but by the compatibility of its codified movement system with the structural and aesthetic principles of Balinese dance.

Accordingly, the criteria for selecting Balinese and Yogyakarta classical dance elements were determined by three interconnected considerations: the choreographic concept of expressing harmony through Balinese and Yogyakarta movement nuances; artistic references obtained through literature review and consultation with specialists in Yogyakarta classical dance; and the preservation of the Balinese choreographic system as the principal artistic framework within which selected movement vocabularies were transformed into new choreographic expressions. These criteria demonstrate that the cross-traditional character of *Prasnaya Prami* is constructed through a selective process of movement transformation while maintaining the dominant identity of Balinese dance.

To systematically illustrate how these considerations were applied in the creative process, Table 2 outlines the specific criteria for selecting movement elements, the analytical process of adaptation, and the resulting choreographic forms.

Table 2. Comparison of Selection Criteria, Process Analysis, and Choreographic Forms

Selection Criteria (Balinese & Yogyakarta Classical Dance)	Process Analysis	Choreographic Result
Philosophical and Conceptual Compatibility The movement must reflect the concept of harmony, respect, and friendship suitable for a welcoming dance.	Exploration & Interpretation: Evaluating Yogyakarta classical movements that project an <i>alus</i>(refined) and welcoming character, then interpreting them without losing the ceremonial dignity of Balinese welcoming dances.	Integrated Welcoming Gestures: Movements such as <i>Ngedeng Ulap-ulap</i> (looking into the distance to welcome) maintain the polite, respectful nature of Javanese dance while utilizing Balinese gaze (<i>seledet</i>) and orientation.
Compatibility with the Dominant Bodily System The selected Javanese movements must be adaptable to the fundamental Balinese bodily techniques (<i>agem, tandang</i>).	Consultation & Adaptation: Consulting with Yogyakarta dance experts, followed by adjusting the body orientation, posture level, and arm trajectories so they do not contradict Balinese structural conventions.	Reconstructed Postures & Pathways: Movements like <i>Ngliuk Prasnaya</i> and <i>Mubeng Prasnaya</i> adopt Javanese curving torso and rotations, but strictly incorporate Balinese hand positions (e.g., <i>nyangkil</i>).
Dynamic Contrast and Enrichment The elements must provide rhythmic and energetic contrast to the dynamic intensity of Balinese dance, particularly for the <i>pangawak</i> section.	Rhythmic & Effort Modification: Slowing the tempo and expanding the spatial pathways to introduce flowing, continuous energy, providing a refined contrast before the climax of the <i>pangecet</i>.	Fluid Movement Phrases: Development of <i>Majalan Kapang-kapang</i> and <i>Tasikan Prasnaya</i>, which expand the group's spatial formations with lighter, continuous movement dynamics inside the <i>pangawak</i>.
Functional Expansion of Dance Properties The capacity of the movement to maximize the <i>sampur</i> (scarf) as an integral choreographic element, not just a static costume piece.	Improvisation with Property: Testing various Javanese scarf manipulation techniques (flicking, swinging, pulling) and adapting them to the Balinese sequential movement flow.	Active Sampur Manipulation: Creation of <i>Kipat Sampur</i>, <i>Seblak Buung</i>, and <i>Golek Iwak Prasnaya</i>, where the scarf dictates the visual space, transitions, and extension of body lines.



Figure 1. Dance Structure: Papeson Section
Source: Author's Documentation, 2025

3. Analysis of Choreographic Structure

3.1 Analysis of the Papeson Section

The *papeson* serves as the opening section of *Prasnaya Prami*, introducing the dancers while establishing the welcoming atmosphere that characterizes the performance. Choreographic analysis indicates that this section predominantly preserves the structural conventions and movement vocabulary of Balinese welcoming dance. Balinese bodily techniques, particularly *agem*, *tandang*, and *seledet*, remain visually dominant, whereas the spatial organization and musical accompaniment reinforce the ceremonial character of the performance. Consequently, the *papeson* establishes the principal choreographic identity of the work before cross-traditional movement transformation becomes more apparent in the subsequent sections.

The limited incorporation of movement vocabularies derived from Yogyakarta classical dance represents a deliberate choreographic strategy rather than an absence of intercultural influence. Instead of presenting transformed movement characteristics from the outset, the choreography first affirms its Balinese identity as the dominant artistic framework. This gradual development enables audiences to recognize *Prasnaya Prami* primarily as a Balinese welcoming dance before encountering increasingly complex forms of movement transformation throughout the performance.

Figure 1 illustrates the choreographic organization of the *papeson* section. The dancers enter the performance space in two parallel lines while performing **Majalan Kapang-kapang**, followed by movement phrases including **Ngutang Sampur**, **Ngukel**, **Agem Sirang Susu**, **Mungkah Lawang Prasnaya**, **Nyogok Prasnaya**, **Ngedeng Ulap-ulap**, **Milpil Prasnaya**, **Mentang Laras Prasnaya**, **Nakep Pala Prasnaya**, and **Nepuk Bangkiang Prasnaya**. Throughout this section, the

choreography develops through successive floor-pattern transformations from two parallel lines into M-shaped, quadrilateral, V-shaped, hexagonal, and trapezoidal formations. These spatial transitions, together with alternating movement phrases, changes in body level, and symmetrical as well as asymmetrical group compositions, establish the intercultural choreographic character while maintaining a predominantly Balinese structural framework.

3.2. Analysis of the Pangawak Section

The *pangawak* constitutes the principal developmental section of *Prasnaya Prami* and represents the most significant site of cross-traditional movement transformation. Within the dramaturgical structure of Balinese dance, the *pangawak* functions as the core developmental section, providing greater choreographic flexibility for expanding movement vocabulary, spatial composition, and expressive qualities. Accordingly, this section accommodates the most extensive incorporation of transformed movement vocabularies derived from Yogyakarta classical dance.

The analysis demonstrates that these transformed movement vocabularies appear primarily through modifications of arm trajectories, body orientation, movement continuity, and *sampur* manipulation. Rather than reproducing Yogyakarta classical dance movements literally, the choreographer selectively reconstructed them to conform to Balinese bodily techniques and choreographic organization. As a result, the transformation preserves the technical principles of Balinese dance while simultaneously introducing the refined movement qualities associated with Yogyakarta classical dance.

The selection of Yogyakarta classical dance for this developmental section reflects both technical and artistic considerations. From a technical perspective, Balinese and Yogyakarta classical dance share codified systems of bodily control, coordinated movement organization, and disciplined body techniques, making movement transformation choreographically compatible. Artistically, the refined, flowing, and controlled movement qualities characteristic of Yogyakarta classical dance provide expressive contrast within the dynamic character of Balinese choreography without disrupting its structural coherence.

These findings reinforce the argument that cross-traditional choreography in *Prasnaya Prami* is achieved through selective movement transformation rather than through the equal combination of two dance traditions. Consequently, the *pangawak* functions not as a section in which Balinese choreography is replaced by Yogyakarta classical dance, but as the principal arena in which selected movement vocabularies are reconstructed into new choreographic expressions within a dominant Balinese choreographic system.

Figure 2 further demonstrates this transformation through choreographic development from trapezoidal to hexagonal, T-shaped, and A-shaped floor formations. These spatial developments are accompanied by movement phrases such as **Golek Iwak Prasnaya**, **Ngliuk Prasnaya**, **Kipat Sampur**, **Mubeng Prasnaya**, **Seblak Buung**, **Tasikan Prasnaya**, **Agem Ngarna**, **Nyogok Kaep**, and **Ngelung Ileg-Ileg**. Continuous locomotor and non-locomotor transitions,



Figure 2. Dance Structure: Pangawak Section

Source: Author's Documentation, 2025

together with sustained *sampur* manipulation and balanced group formations, illustrate how selected movement vocabularies from Yogyakarta classical dance are transformed into new choreographic phrases while preserving the dominant Balinese bodily techniques and structural organization.

3.3. Analysis of the Pangepet Section

Following the developmental character established in the *pangawak*, the *pangepet* functions as the choreographic climax of *Prasnaya Prami*. This section is characterized by increased tempo, rhythmic intensity, and choreographic dynamics, emphasizing energetic movement qualities, rapid directional changes, and more expansive spatial organization that are characteristic of Balinese dance performance.

Although transformed movement vocabularies derived from Yogyakarta classical dance remain observable, the increasing rhythmic intensity and dynamic movement qualities gradually re-establish the visual dominance of Balinese dance aesthetics. Consequently, cross-traditional transformation becomes less visually explicit as choreographic emphasis shifts toward the energetic expression traditionally associated with Balinese welcoming dance.

From a choreographic perspective, this transition demonstrates that movement transformation remains subordinate to the dramaturgical progression of Balinese dance. Rather than maintaining equal visibility of Balinese and Yogyakarta classical dance characteristics throughout the performance, the choreography selectively adjusts the degree of transformation according to the functional role of each structural section. This strategy reinforces the continuity of Balinese choreographic identity while sustaining the intercultural dialogue established through earlier movement transformations.

As illustrated in **Figure 3**, the *pangepet* develops through A-shaped, hexagonal, circular, diagonal, triangular, horizontal, and V-shaped floor formations accompanied by movement phrases including **Nimpah Nyrigcig**, **Nyogok Kaep**, **Agem Ngelung Prasnaya**, **Nabdab Jeriji Prasnaya**, **Nakep Awak**, **Ngepik Adeng Prasnaya**, **Borehan Prasnaya**, and **Mentang**



Figure 3. Dance Structure: Pangepcet Section

Source: Author's Documentation, 2025

Laras. Frequent locomotor and non-locomotor transitions, rotational movements, alternating formations, and varied *sampur* manipulation reinforce the choreographic climax while preserving the structural coherence of Balinese welcoming dance.

3.4. Analysis of the Pakaad Section

The *pakaad* functions as the concluding section of *Prasnaya Prami*, providing choreographic closure while reaffirming the structural integrity of Balinese welcoming dance. Choreographic analysis demonstrates a gradual reduction in movement intensity, allowing the performance to return to a balanced and ceremonially appropriate conclusion.

Within this closing section, the Balinese presentation structure becomes increasingly dominant through the reinforcement of Balinese bodily techniques, movement phrasing, and musical cadence. Although transformed movement vocabularies originating from Yogyakarta classical dance remain integrated into the choreography, they no longer function as prominent visual features. Instead, they become fully assimilated into the overall Balinese choreographic framework, contributing to the unity of the performance without competing with its principal artistic identity.

The structural progression from *papeson* through *pangawak*, *pangepcet*, and *pakaad* demonstrates that the cross-traditional aesthetics of *Prasnaya Prami* are not produced through the juxtaposition of two independent dance traditions. Rather, they emerge through the selective transformation of movement vocabulary distributed according to the dramaturgical logic of Balinese choreography. This progression confirms that the dominant choreographic identity remains Balinese, while Yogyakarta classical dance functions as an artistic source of movement transformation and choreographic enrichment.

As presented in **Figure 4**, the *pakaad* returns the choreography to a calmer and more restrained movement quality. The dancers reorganize into two parallel lines while performing **Ngutang Sampur**, **Nyilat Ngagem**, and **Agem Nyigug Prasnaya**, followed by a final non-locomotor rotation before exiting the performance space. The choreography concludes with the



Figure 4. Dance Structure: Pakaad Section

Source: Author's Documentation, 2025

dancers collecting the *sampur* and leaving through the entrance pathway, thereby reaffirming the respectful and welcoming character of the work. This concluding section completes the overall choreographic structure by reinforcing the dominant Balinese identity while preserving the transformed movement vocabulary developed throughout the performance.

DISCUSSION

Cross-Traditional Choreographic Aesthetics as Movement Transformation

The findings demonstrate that the cross-traditional choreographic aesthetics of *Prasnaya Prami* are constituted not through the equal combination of Balinese and Yogyakarta classical dance traditions but through the selective transformation of movement vocabularies within a choreographic system that remains fundamentally Balinese. Throughout the performance, the presentation structure (*papeson*, *pangawak*, *pangecet*, and *pakaad*), the use of Balinese Gong Kebyar, and the overall choreographic organization consistently preserve the conventions of Balinese welcoming dance. Consequently, the principal choreographic identity of *Prasnaya Prami* remains rooted in the Balinese dance tradition, whereas movement vocabularies derived from Yogyakarta classical dance function as sources of choreographic transformation rather than as the foundation of an independent choreographic system.

These findings indicate that transformation in traditional choreography should be understood as an adaptive cultural mechanism rather than as a process that diminishes authenticity. Instead of replacing inherited aesthetic principles, choreographic transformation enables artists to reinterpret traditional movement vocabularies within new creative contexts while maintaining their cultural foundations. The creative process observed in *Prasnaya Prami* therefore illustrates that innovation and tradition are complementary rather than opposing processes within contemporary Indonesian choreography.

This interpretation extends the discussion of intercultural choreography proposed by

Sunaryo et al. (2024). Whereas their study conceptualizes intercultural choreography as emerging primarily through collaborative artistic exchange, the findings of the present study demonstrate that cross-traditional choreography may also develop through the selective transformation of movement vocabularies operating within a single dominant choreographic system. Accordingly, intercultural dialogue in *Prasnaya Prami* is achieved not through the equal coexistence of two dance traditions but through the creative reconstruction of selected movement vocabularies within the aesthetic framework of Balinese dance.

The present findings also reinforce Anzailla et al.'s (2024) argument that interculturalism in dance is constructed through creative dialogue rather than through the visible coexistence of different cultural traditions. In *Prasnaya Prami*, movement vocabularies originating from Yogyakarta classical dance were neither reproduced literally nor presented as autonomous choreographic elements. Instead, they were selectively adapted and reorganized into Balinese choreographic structures, allowing intercultural dialogue to occur while preserving the dominant identity of Balinese dance.

Similarly, the findings support Apriyulia et al. (2025), who argue that artistic transformation enables traditional performances to respond to changing artistic and social contexts without abandoning their cultural foundations. The movement transformation identified in *Prasnaya Prami* demonstrates that choreographic innovation functions as an artistic strategy for enriching movement vocabulary while simultaneously reinforcing the continuity of Balinese choreographic identity. Likewise, Ariatwati et al. (2025) emphasize that contemporary choreography reconstructs traditional movement vocabularies into new artistic forms while preserving their symbolic identity and cultural values. This perspective further supports the present finding that movement transformation constitutes a process of creative reinterpretation rather than stylistic replacement.

Movement Transformation and Choreographic Identity

The findings indicate that movement transformation in *Prasnaya Prami* operates primarily through the reinterpretation of movement vocabulary rather than through the replacement of the Balinese choreographic system. This demonstrates that choreographic identity is determined not by the numerical proportion of cultural elements incorporated into a performance but by the structural framework that organizes those elements into a coherent artistic composition. Within this framework, transformed movement vocabularies acquire new artistic functions while remaining consistent with the technical and aesthetic principles of Balinese dance.

This interpretation is consistent with Seriati et al. (2021), who explain that choreography grounded in traditional dance develops through exploration, improvisation, and composition rather than through direct imitation of inherited movement forms. Likewise, Primadiana and Astuti (2023) describe choreographic creation as a sequential process involving exploration, improvisation, evaluation, and composition. The creative process of *Prasnaya Prami* reflects

these stages, demonstrating that movement vocabularies derived from Yogyakarta classical dance were gradually reconstructed into new choreographic phrases compatible with Balinese dance techniques and performance conventions.

The findings also correspond with Haruna et al. (2024), who argue that choreographic transformation should be understood as a creative reinterpretation of cultural values rather than as the literal transfer of movement forms. In *Prasnaya Prami*, transformation extends beyond technical adaptation to encompass the reinterpretation of movement meanings within a different choreographic context. Consequently, the incorporation of Yogyakarta classical dance functions as an artistic reinterpretation that enriches the choreographic vocabulary while preserving the cultural foundation of Balinese dance.

Furthermore, the present findings demonstrate that choreographic transformation may reinforce rather than diminish cultural identity. This perspective is consistent with Widyastuti et al. (2025), whose study of *Rejang Dewa* shows that the sustainability of traditional dance depends upon the reinterpretation of inherited aesthetic values while maintaining historical continuity and cultural significance. Similarly, *Prasnaya Prami* illustrates that movement transformation functions as a mechanism through which artistic innovation and cultural continuity coexist within a dominant choreographic tradition.

Preserving Balinese Identity through Cross-Traditional Choreography

Although *Prasnaya Prami* incorporates selected movement vocabularies derived from Yogyakarta classical dance, the findings consistently demonstrate that its principal artistic identity remains Balinese. This continuity is maintained through the preservation of the Balinese presentation structure, bodily techniques, musical accompaniment, and choreographic organization. Rather than functioning as an independent choreographic system, Yogyakarta classical dance serves as a source of artistic inspiration that enriches the expressive possibilities of Balinese choreography without altering its structural foundation.

This finding supports Pastika and Sugita's (2025) argument that the harmony of Balinese choreography is achieved through the integration of movement, music, costume, and structural organization into a coherent artistic system. The transformed movement vocabularies identified in *Prasnaya Prami* remain inseparable from this Balinese choreographic framework. Their artistic function therefore lies not in introducing an alternative choreographic identity but in expanding the expressive capacity of Balinese dance through carefully selected movement transformation.

The incorporation of Yogyakarta classical dance also reflects an appreciation of the expressive values embedded within that tradition. Sulastuti et al. (2024) explain that the concept of *rasa* integrates bodily intelligence, cultural understanding, ethics, and aesthetics into movement expression. In *Prasnaya Prami*, these expressive qualities are not transferred literally but are reconstructed through Balinese bodily techniques and choreographic principles. Consequently, the transformed movement vocabularies should be understood not merely as

technical adaptations but as artistic reinterpretations of expressive cultural values.

Furthermore, the findings extend Sustiwati et al.'s (2020) discussion of intercultural artistic practice. While Sustiwati et al. emphasize that collaborative artistic production should preserve the identity of participating traditions while facilitating cultural dialogue, *Prasnaya Prami* demonstrates that such dialogue may also occur within a single dominant choreographic system. In this case, intercultural exchange is realized through the selective transformation of movement vocabularies rather than through the coexistence of multiple choreographic identities. This finding broadens the understanding of how intercultural dialogue may operate within contemporary Indonesian choreography.

Theoretical Contribution to Ethnochoreology

From an ethnochoreological perspective, this study proposes that cross-traditional choreography is more appropriately understood as a creative process of movement transformation operating within a dominant choreographic framework rather than as the coexistence of two complete dance traditions within a single performance. This perspective shifts analytical attention from the proportional presence of different cultural elements toward the mechanisms through which movement vocabularies are selected, transformed, and reorganized into a coherent choreographic system.

Previous studies have generally interpreted intercultural choreography as a form of collaborative artistic production involving multiple cultural traditions. The findings of the present study, however, demonstrate an alternative model in which cross-traditional choreography emerges through the selective transformation of movement vocabularies while maintaining a single dominant choreographic identity. This model suggests that intercultural dialogue may occur without requiring equal visual representation of multiple dance traditions, provided that movement transformation is integrated coherently within the structural logic of the dominant choreographic system.

Accordingly, this study contributes to the development of ethnochoreological scholarship by proposing that choreographic identity should be interpreted primarily through the structural organization governing movement transformation rather than through the proportional visibility of different cultural traditions. This conceptualization offers an alternative analytical perspective for examining contemporary Indonesian choreography, particularly works that creatively integrate movement vocabularies from different cultural traditions while preserving the principal identity of the originating dance tradition.

The proposed concept also provides broader implications for future research on intercultural choreography. By distinguishing movement transformation from choreographic hybridity, the study offers analytical criteria for examining cross-traditional choreography beyond conventional discussions of stylistic mixture. Instead of evaluating intercultural choreography according to the visible proportion of cultural elements, future studies may consider how

movement vocabularies are reconstructed, reorganized, and contextualized within a dominant choreographic framework. In this regard, the transformation identified in *Prasnaya Prami* demonstrates that choreographic change functions not merely as a modification of movement vocabulary but also as an adaptive artistic strategy through which philosophical values and cultural continuity are maintained within changing creative contexts. This interpretation is further reinforced by the findings of Puspitaningrum and Slamet (2025), who similarly demonstrate that substantial choreographic transformation may occur without eliminating the philosophical essence of the originating dance tradition.

CONCLUSION

This study demonstrates that the cross-traditional choreographic aesthetics of *Prasnaya Prami* are constructed through the selective transformation of movement vocabularies rather than through the equal combination of Balinese and Yogyakarta classical dance traditions. The findings reveal that the dominant choreographic identity of *Prasnaya Prami* remains firmly rooted in the Balinese dance tradition, as reflected in the preservation of its presentation structure (*papeson*, *pangawak*, *pangecet*, and *pakaad*), Balinese bodily techniques, Gong Kebyar accompaniment, and overall choreographic organization. Within this dominant framework, selected movement vocabularies derived from Yogyakarta classical dance are reconstructed through processes of selection, adaptation, and transformation, enriching the choreographic vocabulary without altering the principal identity of the work.

The distribution of movement transformation throughout the choreographic structure further demonstrates that cross-traditional aesthetics are developed according to the dramaturgical logic of Balinese dance. The *pangawak* functions as the principal site of movement transformation, whereas the *papeson* establishes the Balinese choreographic identity, the *pangecet* reinforces Balinese rhythmic dynamics, and the *pakaad* restores structural coherence through a distinctly Balinese conclusion. These findings confirm that the incorporation of Yogyakarta classical dance functions as a strategy of choreographic enrichment rather than as the establishment of an independent choreographic system.

From an ethnochoreological perspective, this study proposes a conceptual understanding of cross-traditional choreography as a process of movement transformation operating within a dominant choreographic framework. Unlike conventional interpretations that emphasize the coexistence or equal integration of multiple dance traditions, the findings demonstrate that intercultural choreographic dialogue may be achieved through the selective reinterpretation of movement vocabularies while preserving the cultural identity of the originating tradition. This conceptualization contributes to the development of ethnochoreological scholarship by providing an alternative framework for understanding how artistic innovation and cultural continuity may coexist within contemporary choreographic practice.

The findings also offer practical implications for choreographers, dance educators, and researchers by demonstrating that cross-traditional choreography can develop through creative dialogue without diminishing the identity of the originating dance tradition. Future research is encouraged to examine comparable processes of movement transformation across other Indonesian dance traditions in order to refine and expand the proposed conceptual framework within broader intercultural and choreographic contexts.

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