

CREATE A DANCE “MUDA-MUDI SI MEJINGKAT” BY APPLYING GROUP CHOREOGRAPHY ELEMENTS AND SUPPORTING ELEMENTS OF DANCE

Ruth Hertami¹, Dilinar Adlin², Esra Siburian³, Tifan Muhammad⁴

^{1,2,3,4}(Faculty of Language and Arts, The State University of Medan, Indonesia)

ABSTRACT : The creation of the *Muda-mudi Si Mejingkat* dance is taken from the standard movements of the traditional Karo ethnic dance. In its creation, optimal creativity is required from the choreographer. The ability to interpret the meaning of movement and then process it into a new movement, and realize it into a new form of creative dance based on tradition, is absolutely possessed by the choreographer. The title of the *Muda-mudi Si Mejingkat* dance that was chosen, which means creative/dynamic young people, adds inspiration to the choreographer in processing and developing the movement. The theory according to Sal Murgiyanto (1986) related to composing and arranging dance, is used in this study. This dance is a group dance, so its composition applies group choreography elements such as unison, alternate, canon, broken, and balance to ensure that the quality of this dance is good and of high quality. The qualitative descriptive research method according to Moleong (2019) is the method applied in conducting the research. The results of the study show that the new dance work "*Muda-mudi Si Mejingkat*" has been successfully composed and has been applied at the Indofest event at Medan Independent School in October 2023 and uploaded to the "Rumah Tari" podcast page with the link https://youtube.com/@podcastrumahtari5066?si=3A6hVGGKf_PZFgXy

Keywords –Dance Creation, Muda-Mudi Si Mejingkat, Time, Group Coreography Elements

I. INTRODUCTION

North Sumatra is one of the provinces with various traditional dances that are the identity of the cultured and noble character of each ethnic group that lives and resides in this place, such as the Karo ethnic group. The values contained in it do not just appear, but live and develop based on the philosophy and religious mindset of its people which are full of symbolic meaning. Sutirino, et al (in Kasmahidayat, 2010) explain that religiosity is spirituality, namely human awareness that the values, direction, and orientation of his life are determined by the relationship that is in accordance with the holy God. This relationship can be expressed through traditional dance.

In addition to being a medium of connection with the Divine, another use of traditional dance is as a means to strengthen cultural resilience, such as that possessed by the Karo ethnic group. Traditional dance for the Karo ethnic group is a breath for survival as well as a reflection of the cultural values of its people, starting from the elderly, the younger generation, to the children as the performers. As part of local wisdom, Karo traditional dance must be maintained, both according to the standard form of its movements or developed according to contemporary demands but without losing its authenticity.

Ahimsa-Putra in Musannah (2014) stated that local wisdom is often identified with local wisdom, local knowledge, local intelligence or excellence, and indigenous knowledge. In this case, wisdom can be equated with wisdom which includes two things: character or personality, and intelligence. Supporting Ahimsa, Admiharja in Musannah (2014) emphasized that local wisdom is the experience of people in certain areas which includes a system of values, ethics, morals, and manners, as well as life equipment that originates from the community's perspective to survive and meet the needs of life. Thus, local wisdom can be formulated as a step to the result of maximizing individual reason and collective work of the community to interact and respond to the environment. One form of local wisdom is traditional dance which is the identity and characteristic of the supporting community.

In this era of very complex cultural events, traditional dance has become a reference material for young generation groups in creating new dances. Based on the results of observations, creating new dances based on traditional dances has been widely done, both among college students and high school students. However, the

awareness that creating new dances based on tradition by using the concept of unison, canon, alternate, ballanse, and broken group choreography is still not optimal, especially by utilizing properties as movement aids.

Karo ethnic traditional dance has its own uniqueness. Its movements tend to be a depiction of the surrounding environment, as a result of imagination when interpreting it into the desired form of movement. In addition, the movements in Karo traditional dance have the intention of showing interactions between individuals according to the rules of the kinship system in the prevailing and binding customs. Given that Karo ethnic traditional dance contains various elements of values such as education and character and has a role and function for community life, applying the five elements of group choreography with various dimensions of creativity is beneficial for the development of traditional dance into an innovative performance dance. The *Muda-mudi Si Mejingkat* dance is one of the innovative performance dances. *Muda-mudi Si Mejingkat* is the title of a dance in the Karo regional language which means creative young people. This dance was created by applying five elements of group choreography as conveyed by Sal Murgiyanto (1986), namely unison, canon, alternate, ballanse, and broken and utilizing a scarf which in Karo is called uis as a property. Related to the previous description, this study limits the problem to be studied, namely how the process of creating a dance by applying elements of group choreography and using properties.

II. RESEARCH METHOD

Sugiyono (2019) explains that qualitative research methods are research methods used to study objects with natural conditions according to field facts. Qualitative research emphasizes research results from the researcher's descriptive, analytical, and evaluation abilities. Therefore, the researcher is one of the instruments. Another opinion was conveyed by Walidin&Tabrani (2015), where qualitative research is a research process to understand human or social phenomena by including a comprehensive and complex picture. Descriptive characteristics are shown by systematic, accurate, and factual narratives of the relationships between the phenomena being studied. Thus, the qualitative descriptive research method is research that is carried out to explain research results systematically, and in detail accurately and factually.

III. FINDING

The concept of creating the *Muda-mudi Si Mejingkat* dance began with the formulation of a creative idea using five (5) elements of group choreography and a uis (shawl) as a property. The creative idea emerged as a form of reaction to intensive observation or continuous exploration of the elements of Karo traditional dance as a reference for working on the dance. This creative idea was then formulated into a work concept that directed creative behavior to realize the work. In relation to the theme of 'creative/dynamic young people', the number of dancers was determined to be seven, consisting of four female dancers and three male dancers. Dancers with different genders are intended to present different movement characters. The number of seven dancers was determined for the needs of variation in processing the movement space of the dancer formation, also as an affirmation of its difference from traditional dance. This number consideration is also related to the use of five elements of group choreography.

The dancers involved are those who are considered to have optimal competence in Karo dance movement techniques, and have sensitivity to tempo, rhythm, and the sense of 'movement' of the blend of traditional Karo music with new music. Karo dance movement motifs such as: *NjujungLempir Tan*, *RakutMeteguh*, *Mutar Ku KawesKemuhén*, *Suksuk*, *Gawah-gawah*, *Ole Jemole*, *Er Putar*, and others are used as basic motifs to stimulate the discovery of new movement variants in group choreography elements according to the needs of delivering the theme. Furthermore, the relationship between the accompanying music and the dance in terms of tempo and rhythm of the movement is parallel to the music. This requires dancers to have good musical sensitivity. The determination of music edited from several sources is to adjust to the needs of the dance movement. The aim is to give a different color to the new movement forms produced. Rhythmic movement patterns with fast tempos are seen as in line with the established theme, namely dynamic young people.

The concept of the work must be expressed through gradual actions so that it becomes a work. Creative actions or creative processes that are carried out gradually include independent work (choreographer), and group work (choreographer, dancer, and editing music arranger). As a choreographer, before group work, you must be ready with the material that will be transferred to the dancer. In realizing this creative stage, a method is needed. Hadi (2011) quoted from Hawkins, stating that there are three ways for creative development, namely exploration, improvisation, and composition. These three steps are used in processing movements to be applied using five elements of group choreography such as unison, canon, alternate, balance dan broken.

Unison is a movement performed simultaneously by a number of dancers. In group choreography, unison is the simplest movement arrangement. This element can be performed at different or the same level of dancers, as well as in straight line patterns, curved lines, or a combination of both. Although it is an element that regulates movement simply, determining the right direction is important to consider. Even though the movement design in unison elements can be simple, it does not mean that movements with more difficult designs cannot be

used, but accuracy, precision and precision in performing movements supported by optimal and balanced movement techniques between dancers in the group must be a mature concern of the choreographer and dancers.



Figure 1. Unison with Low Level and Fixed Formation



Figure 2. Pendopo with spectators inside
Fixed Female Dancer Formation and Moving/Unfixed Male Dancer Formation



Figure 3. Unison with Different Levels,
The Formation of Female and Male Dancers Remains

Canon is a way for group dancers to move individually, duet, trio or a combination of the three. This movement model can be used on any floor pattern, both fixed floor patterns and moving floor patterns. The use of alternating or sequential movements on four individual dancers can be explained as follows: the first dancer moves from count one to two and stops, then the second dancer moves from count three to four and stops, followed by the third dancer moves from count five to six and stops, closed by the fourth dancer who moves from count seven to eight and stops.



Figure 4. Starting Position of Motion with Canon Elements



Figure 5. Movement with Canon in Three Groups



Figure 6. Movement with Canon in Four Groups

Alternate or alternating in group choreography is useful to make the *Muda-mudi Si Mejingkat* dance more interesting. The use of this technique is done by positioning the dancers at different levels either in a unified formation or a divided formation.



Figure 7. Alternate Movement with Different Levels of Dancers

If with a picture, it can be shown as follows :

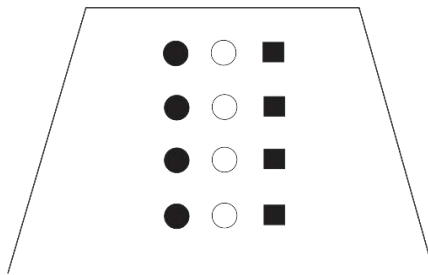


Figure 8. Unified formation

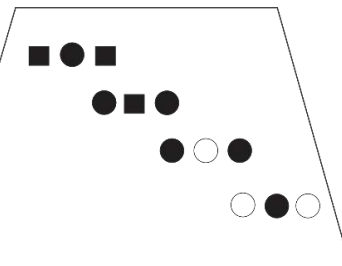


Figure 9. Divided formation

Notes:

- : kneeling
- : standing on knees
- : standing fully

In the Dance of *Muda-mudi Si Mejingkat*, balance is seen as a symmetrical form, because the number of dancers is divided into two balanced left and right groups. In a different dance, another division that may be done by the choreographer is to divide the dancers into several small groups that are arranged and placed on the stage space while still prioritizing balance (right-left, top-bottom). With this balance in the floor pattern, the dancers can move in place or change places. Although in a balanced pattern, the groups of dancers do not have to do the same movements. The main thing that must be seen in the design of this group is the balance of space formed by the formation of the dancers on stage.



Figure 10. Balance in the Center Position



Figure 11. Balance in Diagonal position

Using a broken design in the dance of *Muda-mudi Si Mejingkat* requires precision, caution and accuracy. This design is a form of heterogeneous dancer formation but must still appear in unity. It is called heterogeneous because the number of dancers is large, such as three, performing different movements but still becoming a unity because they are interconnected with each other. So even though using a broken group design, it still gives the impression of unity.



Figure 12.

Experienced choreographers with good abilities and skills will produce a good split group design. In addition, dividing two or three groups of dancers from seven or more people is one of the right ways to use split group design. Choreographers should choose different movement patterns for each group, but support and strengthen each other's goals. The placement of the right movement pattern for each group of dancers, as well as the selection of a clear and simple movement design are important parts that must be observed and mastered by choreographers.

Another important thing to note is the use of floor patterns by group dancers. Although the design is broken, dancers with scattered floor patterns and performing different movements will result in chaos. However, the application of different movements on a firm and clear floor pattern line will produce an interesting group composition. Broken group choreography is a fairly complicated composition, but in the hands of a careful choreographer it can be an effective climax.

IV. CONCLUSION

The smoothness of the creation process is highly dependent on the method applied. In addition, the cooperation established between the supporters is a determining factor for the smoothness of the creation process. In this case, the choreographer must stand as a leader during the activity. The choreographer who is a research team does not stand alone, so that other research teams become choreographer companions as observers who provide input to overcome weaknesses in creation during the process.

The change in the concept of the work from the movement motif to the form of the *Muda-mudi Si Mejingkat* dance work is realized through exploration, improvisation, and composition activities, in which the use of five elements of group choreography is applied simultaneously: unison, canon, alternate, balance, and broken. Although the series of activities above are not carried out hierarchically, they still consider various accompanying evaluations. During the activity, there are often repetitions of the process, all aimed at obtaining optimal results. The strength of the novelty value in the dance work *Muda-mudi Si Mejingkat* lies in the work on group choreography elements expressed through seven dancers. The work on group choreography elements in creating this dance is a choice made from many available choices. The Karo ethnic traditional dance genre with its aesthetic concept still has many possibilities to be used as a reference source for other new dance works by responding to them through choreography knowledge and different methods. Every new dance work that uses tradition as a basis must be oriented to provide vitality for the tradition itself.

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