

The Aesthetics of the Telu Muli Cindo Welcome Dance from South Ogan Komering

Ulu Fitri^{1*}, Deia Putri Anjani², Erika Ramadila³.

^{1,2,3}Fakultas Keguruan dan Ilmu Pendidikan

*Corresponding Author: palembangfitri79@gmail.com

Abstract

The aesthetics of the welcome telu muli cindo dance in south Ogan Komering Ulu district, this study aims to express: 1) The integrity of the sambut telu muli cindo dance in south Ogan Komering ulu district, namely (a) The movements are graceful and the dancers are graceful. (b) The floor pattern used is one line, then a triangle, then an oblique line.(c) Musical accompaniment used is more dominant to a single guitar musical instruments (d) the costumes used by the dancers are woven fabrics typical of the south Ogan Komering Ulu region, namely kawai towels and red velvet clothes typical of Palembang (e) The makeup used is tools (*Foundation, Eye shadow, lip cream, loose powder, pressed powder, counter, concealer, blush on, mascara, eyebrow pencil, and false eyelashes*) (f) accessories used are banyan heads, swings, gandik, cempako flowers, crowns, and buns.

Key Words: Dance aesthetics welcome telu muli cindi dance

How to Cite: Fitri, Deia Putri Anjani, & Erika Ramadila. (2024). *The Aesthetics of the Telu Muli Cindo Welcome Dance from South Ogan Komering Ulu*. *Journal of Media, Sciences, and Education*, 3(3), 1–7. <https://doi.org/10.36312/jomet.v3i3.87>



<https://doi.org/10.36312/jomet.v3i3.87>

Copyright©2024, Author (s)

This is an open-access article under the [CC-BY-SA License](https://creativecommons.org/licenses/by-sa/4.0/).



Introduction

Dance as one of the elements of national culture is one form of art that must be maintained and preserved in the era of globalization like today. Dance that has movements and characteristics of each region followed by supporting factors so that the differences are created, one of which is social influence, geographical location, religion and various things that are dominant. As with the telu muli cindo dance from South Ogan Komering Ulu. Beauty or aesthetics is understood as something that discusses beauty, beauty in the form of God and its contents that make someone feel amazed by the beauty that has been created by God. Also beauty that comes from human creations such as paintings, handicrafts, songs and dances that have values of beauty in them. Dance aesthetics are an inseparable part of society, the beauty of dance is not only harmony in body movements, space and music. For that reason, aesthetics are considered very necessary in the creation of traditional, modern dance works, even dances that have genres such as classical, contemporary and others.

Research on Telu Muli Cindo dance, South Ogan Komering Ulu Regency is one of the regencies in South Sumatra Province. The livelihoods in this regency are varied, such as fishing, coffee, banana business and also rubber latex. And in this regency there are also tourist attractions that are booming or viral, such as Lake Ranau which is located in Muara Dua. This tourism can increase the income of the people of South Ogan Komering Ulu and there are also Manduriang waterfall tours, Mount Seminung, Selabung river rafting, and hot springs.

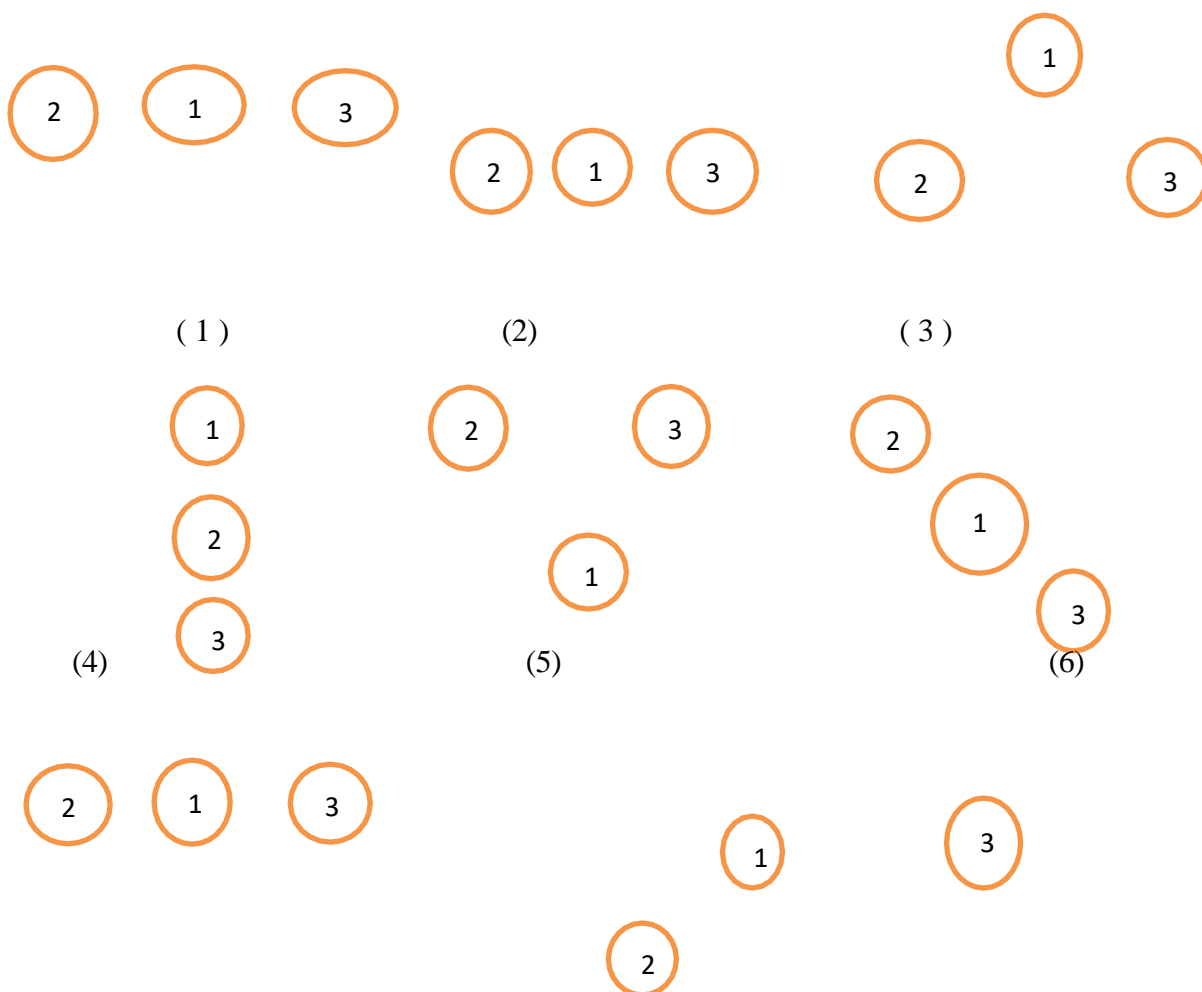
Aesthetics as a philosophy, in essence, has placed it at a dichotomous point between reality and abstraction, as well as between beauty and meaning. Aesthetics no longer listens to beauty in the conventional sense, but has shifted towards a discourse and phenomenon. Aesthetics in modern artwork, if approached through an understanding of the philosophy of art that refers to the concepts of beauty from the Greek or medieval era, will experience perceptual distortion because aesthetics is not only symbolization and meaning, but also

power (Aesthetic Meaning, 2002)

The movements of the Telu Muli Cindo dance are performed gently and the dancers who are graceful and occasionally smile contain the meaning that the young women in South Ogan Komering Ulu have friendly personalities and soft speech and this is also the way of South Ogan Komering Ulu to welcome guests with a sense of happiness and their friendliness.

Aesthetics questions the nature of natural beauty and works of art, while the philosophy of art questions only works of art or art objects, or artifacts called art (Jakob Sumarjo, Philosophy of Art, 2000).

Likewise, the view that aesthetics only examines everything that is beautiful (pretty and artistic style) has long been corrected, because there is a tendency for modern works of art to no longer offer beauty like those of the romantic or classical era but rather focus more on meaning and mental action.



The floor patterns used in the Sambut Telu Muli Cindo dance are:

- (1) Entry position by standing in a line.
- (2) Forming a line facing forward
- (3) Forming a triangle position, one in front, two behind.
- (4) Forming a line position
- (5) Forming a "V" position, two in front, one behind.

- (6) Forming a diagonal line position.
- (7) Forming a line facing forward.
- (8) Forming a line and moving off stage.

Dance is a form of imaginative expression in movement, space, and time, a statement of illusion (the result of imagination) and human rationality. Ideas underlie illusion and rationality so that a form of work and style (characteristics) are realized. In choreographic observation, it is inseparable from the aesthetic aspects, structure, and form that elevate movement, space, and time. Things that influence style are the environment and background of the creation of the dance work. This affects the concept of thinking, the imagination of a dance creator. Dance analysis is an effort to investigate in more detail with more accuracy regarding the process of formation (creation) of a dance form. The history of the sambut telu muli cindo dance in South Ogan Komering Ulu Regency is a development of the serasan seandanan dance that was developed, starting from the costumes, movements, and also the music, the sambut serasan seandanan dance is used to welcome guests who come to South Ogan Komering Ulu. This dance was legalized in 2006 with choreographer Orpen Malhadi. The variety of movements is rooted in traditional dance. The Kisam tribe has a dance art that is the forerunner of the Serasan Seandanan welcome dance, namely the elang menarap dance. This dance is a welcoming dance to honored guests who come to South Ogan Komering Ulu. And South Ogan Komering Ulu has 6 large tribes from 2 mountain groups, Mount Seminung gave birth to 4 tribes, namely Ranau, Daya, Haji and Komering. While the Basemah group gave birth to the Semende and Kisam tribes.

The term choreography was first known in the American English dictionary around the 1950s. The term dance composition can also mean navigation or connection of movement structures. The results of a structured movement pattern are also called choreography. The person who designs the choreography is called a choreographer.

With the increasing spread of recorded music, both in the form of cassettes and reel tapes, a lot of energy and time can be saved. This also provides the possibility for dance arrangers according to their needs and abilities in choosing the use of live music or recorded music.

A. Live Accompaniment

As well as that live music accompaniment provides passion and a lively atmosphere to a performance because during practice adjustments between the dance and its accompaniment can be made. During the performance, both can complement each other. However, if we intend to use live music accompaniment, before the practice begins we have thought about several things including, Who are the players, where are the players during the performance and how many times the practice is done.

If a performance consists of several dance numbers, each of which uses different live music accompaniment, then it must be attempted so that each orchestration is close to the dance arena. From the start, if necessary, the musicians must be in their respective places.

B. Recorded Accompaniment

The second possibility is to use recorded music accompaniment. The advantage of using recorded music accompaniment is that it is cheap and practical. The disadvantage is, in addition to not providing a lively atmosphere, dance and music are also less able to complement each other. Because the recorded accompaniment can no longer be changed, it often happens that the dance movements have to adjust to fill the accompaniment and the results are clearly not beneficial.

The elements of costume include all the clothes worn by the dancer when performing the dance on stage according to the role played. The dance costume is adjusted to the concept, theme, character and type of dance. Costume helps the audience capture the characteristics of

a role or character. Costume also shows the suitability of the relationship between the role and character of the dance being performed.

In the Sambut Telu Muli Cindo Dance, the costume used is original songket cloth from South Ogan Komering Ulu, red velvet clothes, banyan headdresses, cempaka flowers, lotus, belts, potpourri, red headbands, necklaces, crowns, earrings, and kuku tanggai.

In South Sumatra, there are many sambut dances where each region has its own sambut dance identity which has meaning and contains cultural elements in a region, many provinces perform sambut dances for formal and non-formal events because it is a characteristic in each region to welcome invited guests with respect and a happy heart.



(24 juni 2023, Tari sambut telumuli cindo)

The telu muli cindo welcome dance is a development of the serasan seandanan welcome dance. A welcome dance originating from South Ogan Komering Ulu. Telu muli cindo comes from one of the Komering languages which means "Telu" (three) "Muli" (Girl/woman) "cindo" (Beautiful) In this dance, this dance is danced by three female dancers where one of the dancers carries a tepak containing betel as a sign of honor to important guests who come to a big event that is being held. The agile movements of the dancers who move to the right and left accompanied by traditional music typical of South Ogan Komering Ulu make this dance so beautiful. The dancer's movements seem to give a welcome signal to the guests. And once the dancer throws a smile to the invited guests symbolizes happiness.



(24 juni 2023, Tari sambut telu muli cindo)

Research Method

In this study we use a qualitative research method. Where this method is based on the philosophy of postpositivism or enterpretive, used to research the natural conditions of objects, where the researcher is the key instrument, data collection techniques are carried out by triangulation (Combination of observation, Interview, Documentation) The data obtained tends to be qualitative data, data analysis is inductive / qualitative, and the results of qualitative research are to understand meaning, understand uniqueness, construct phenomena, and find hypotheses.

Sharan B. And Merriam (2007) in the book *Qualitative Research; A Guide to Design and implementation*, states that:

1. Qualitative Research: is an inquiry approach useful for exploring and understanding a central phenomenon. Qualitative research is an approach that functions to find and understand central phenomena.
2. Qualitative researchers are interested in understanding how people interpret their experiences, construct what has been experienced in their lives.

In carrying out this research, the data and information collected and studied were mostly qualitative data. The various data sources utilized in this study can be grouped into four groups of data sources, namely:

- 1) Information/Sources
- 2) Related events/activities;
- 3) Place/Location; and
- 4) Archives/documents (Data collection techniques are carried out by document analysis, interviews and questionnaires.

The main objective of Qualitative research is to understand and explore the main phenomena in the object being studied, so as to gain a deep understanding and find something unique. The steps or processes of qualitative research are artistic, so they are not standard, and will depend on the purpose of the research.

Furthermore, Creswell (2009) stated that "qualitative research is a means for exploring and understanding the meaning of individuals or groups ascribe to a social or human problem. The process of research involves emerging austions and producers: collecting data in the participant setting; analyzing the data inductively, Building from particulars to general themes; and making interpretations of the meaning of data. The final written report has a flexible writing structure". Qualitative research means the process of exploring and understanding the meaning of individual and group behavior that describes social problems or humanitarian problems. The research process includes creating research questions and procedures that are still temporary, Collecting data on settings, Participants, inductive data analysis, building partial data into themes, and then providing interpretations of the meaning of data. The final activity is to make a report into a flexible structure.

Research Results

From the results of the research on the Telu Muli Cindo welcome dance from South Ogan Komering Ulu using qualitative methods that use resource persons from residents/native communities of South Ogan Komering Ulu, related activity events, locations and archives/documents. Data collection techniques are carried out by document analysis, interviews and questionnaires. We use qualitative methods so that we can develop the Serasan Seandanan welcome dance. The resource persons we use are local people or native residents of the South Ogan Komering Ulu area so that we can get valid and correct

information from this information we can use it to develop this Serasan Seandanan dance so that it can be better known not only to the South Ogan Komering Ulu community but also to the entire Indonesian community and also students.



(The first resource person is *bapak Rahusin*)

The first resource person is Mr. Rahusin, he is a native of South Ogan Komering Ulu. He said that "Sambut Serasan Seandanan Dance is a dance that is usually danced in the South Ogan Komering Ulu area as a dance to welcome guests who come or visit the area". We are interested in researching this dance to be developed. In terms of movement, music, and also dance costumes.



(*Narasumber ke-2 ibu Maryani*)

The second resource person is Mrs. Maryani, she is a community living in South Ogan Komering Ulu. She said that "The Serasan Seandanan Welcome Dance is usually performed at big events, for example, the Lake Ranau festival, or important events to welcome big/important guests.

From the results of the two resource persons, it can be concluded that the Serasan Seandanan dance is a dance originating from South Ogan Komering Ulu and this dance is also used for welcoming important guests who come to visit the South Ogan Komering Ulu area.

From the results of our research, we took from the results of related activities/events that occurred, the topic is in Ogan Komering Ulu Selata, more precisely in Simpang District, this area usually uses this welcome dance for welcoming important and big guests as a sign of

happiness and joy for the arrival of guests and also symbolizes the friendliness of the South Ogan Komering Ulu community. Welcome dance is a dance that is often performed. Welcome dance is a dance that has existed since ancient times and has been continuously developed so that it is not outdated in terms of costumes, accessories, music, and also its movements. The place where this welcome dance is usually held is usually in open and closed places. We developed the serasan seandanan welcome dance based on the information we obtained and we developed it into the telu muli cindo welcome dance which means three beautiful girls as we see this dance is performed by three beautiful dancers wearing typical Ogan Komering Ulu Selatan songket cloth, red velvet clothes and other accessories.

Ogan Komering Ulu Selatan Regency usually always displays this serasan seandanan dance to welcome important guests who come to the area and usually one of the dancers also brings a pack containing betel lime which is a characteristic of the South Sumatra welcome dance. There are several welcome dances in Ogan Komering Ulu Selatan Regency, but the one that is often performed is the serasan seandanan welcome dance.

Referensi

1. Alma M. Hawkins, Y. sumandiyo Hadi 2003, Mencipta Lewat tari (Manthili Yogyakarta) Prof. Dr. Y. Sumandiyo Hadi 2003, aspek-aspek dasar Koreografi Kelompok(Gedongkiwo Mj V/965 Yogyakarta 55124)
2. Y. Sumandiyo Hadi 2012, koreografi Bentuk-isi-Teknik (Jurusan Tari Fakultas Seni Pertunjukan, ISI Yogyakarta), (Multi Grafindo, Yogyakarta)
3. Agus Sachari 2002, Estetika Makna, Simbol dan Daya (Estetika/ Agus Sachari- Bandung: Penerbit ITB,2002)
4. Ahmad susantri-Ari Ersandi- Ayu Permata Sari-Bagus Bang Sada-Citra Pratiwi-Dina Triastuti- Eka Wahyuni-Ferry C Nugroho-Galih puspita K-Kiki Rahmatika-Kinanti Sekar Rahina-M Dinu imansyah- Mengatruh banyu mill- Mila Rosinta-Otniel Tasman putri raharjo-raka Reynaldi-Scholastica W pribadi-Wisnu Aji 2018, Daya Tari Jejak, Mimpi dan Daya Hidup koreografer muda (Penerbit Garudhawaca Yogyakarta)
5. Lestari, Sri Ayu,"Tata Kelola Budidaya Rumput Laut dalam Peningkatan Ekonomi Masyarakat Nelayan di Watang Suppa, Kecamatan Suppa,Kabupaten Pinrang"(Skripsi Program Studi Pengembangan Masyarakat Islam Fakultas Ushuluddin, Adab Dan Dakwah Institut Agama Islam Negeri Parepare, 2022.
6. Manggalar, Ajie Cahy dan Winarno,"Paradoks Simbiosis Mutualisme Dalam Kehidupan Hewan Sebagai Ide Penciptaan Karya Tulis" Jurnal Penelitian Seni Rupa Murni, Vol. 3 No. 1. Tahun 2022.
7. Marlina,"Strategi Pemasaran Islam Hasil Pembudidayaan Rumput Laut Di Kelurahan Rampoang
8. Yuliarti, Emy Admala. (2020). *Elemen Estetis Koreografi Tari Cang-Cang di Kayuagung Kabupaten Ogan Komering Ilir*. Jurnal Sitakara, 5(1), 1-12. <https://doi.org/10.31851/sitakara.v5i1.3521>
9. Mandam, Ani & Pramutomo, R. (tahun tidak disebut). "Tari Sebimbing Sekundang sebagai Tari Penyambutan Tamu di Kabupaten Ogan Komering Ulu Sumatera Selatan." [*Jurnal tidak disebutkan*].
10. Mustika, I. Wayan. (2022). "Tracing ... Serai Serumpum: Tari Welcome Dance di Mesuji Regency." *Mudra Jurnal Seni Budaya*, 37(4).
11. Listyorini, H., Depi, S. L., Arfasinta, H., Pratiwi, A. N., Ratna D, S. A., Azzahra, F., Farichatu H., Widyarningsih, T., Tri N, W., Savilla Y, M., & Muniroh, M. (2022). "Pengemasan Tari Kreasi 'Welcome Dance' Bagi Perempuan sebagai Daya Tarik Wisata Budaya di

- Gunung Selo Arjuno Kendal.” *Prosiding Seminar Nasional Pengabdian kepada Masyarakat*, 1(1), 736-742. <https://doi.org/10.33086/snpm.v1i1.869>
12. Hadi, Y. Sumandio. (2007). *Kajian Tari: Teks dan Konteks*. Yogyakarta: Pustaka Book Publisher.
 13. Moleong, L. J. (2017). *Metodologi Penelitian Kualitatif*. Bandung: PT Remaja Rosdakarya
 14. Decky Kuning. (2018). “Estetika Motif Nago Besaung pada Kain Songket Palembang.” In *Proceedings ... [nama jurnal]* (hlm. 94-102)