

## **Principles of the Form of the Welcome and Serasan Sekentenan Dance in Musi Rawas Regency**

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### **Abstract**

*This study aims to describe the principles of the Sambut Lan Serasan Sekentenan Dance by using a choreographic approach according to Y. Sumandiyo Hadi's theory in the principles of dance form, in one of the courses in semester 6 (six) in the Performing Arts Education Study Program, Faculty of Teaching and PGRI Palembang University of Education. What will be discussed is the principle of the form of motion in Sesentenan's Sambut Lan Serasan Dance, which includes wholeness, variation, repetition, transition, series, comparison, and climax. The Serasan Sekentenan Sambut Lan Dance is a development of the Musi Rawas Welcome Silampari Dance. The word Lan Serasan Sekentenan means a peaceful earth, mutual cooperation, tolerance and hand in hand. The Sambut Lan for special guests. Where the Sambut Lan Serasan Sekentenan Dance uses a tepak property Serasan Sekentenan dance is included in the type of traditional dance as a welcoming dance containing a betel leaf as a symbol of respect for certain guests. This welcoming dance is performed by 8 dancers, consisting of 5 female dancers and 3 male dancers. The make-up in this dance uses corrective make-up. Clothing in this dance uses a bracketed shirt. The use of identical colors, namely red in the sambut lan serasan sekentenan dance.*

**Key Words:** Principle, Form, Dance Lan Serasan Setentenan

### **Introduction**

In the science of technology, the development of information and communication is growing very rapidly and has a positive impact on the progress of the times. Development in the current era of globalization has its own field in this life, for example the field of art. Art is the result of beauty so that it can move the beautiful feelings of people who witness it. Ki Hajar Dewantara stated that human actions that can influence and create beautiful feelings are art. Art has various forms ranging from dance, music, painting, and others. So art is an act of applying the knowledge that is owned or existing skills.

In Indonesia there are 38 provinces with different cultures, for example, the Province of South Sumatra, the capital of Palembang, South Sumatra also has its own characteristics of songket cloth and the Musi River. South Sumatra is one of the provinces that has rapidly developing competitiveness such as Natural Resources and Human Resources to reach an international level that once hosted the ASEAN GAMES event in 2018. The prominent culture in South Sumatra includes traditional dance arts that have 17 regencies and cities, including the Gending Sriwijaya Dance, Begambo Dance, Mejeng Besuko Dance, Setabik Dance, Mare-Mare Dance, Tanggai Dance, Erai-Erai Dance, Setudung Sedulang Dance, Tepak Keraton Dance, Kebagh Dance, Melati Karangan Dance, Benang Setukal Dance, Genta Siwa Dance, Putri Bekhusek Dance, and Silampari Dance. Musi Rawas Regency has approximately 14 Districts, 13 Sub-districts and 186 Villages (Syamsurizal, 2015: Page 4). The Sambut Lan Serasan Sekentenan Dance is based on the basis of the Sambut Silampari Musi Rawas Dance, where the Sambut Lan Serasan Sekentenan Dance functions as a

welcoming dance for special guests. In the Sambut Lan Serasan Sekentenan Dance, a tepak containing betel leaves, tobacco lime, and areca nuts is used as a symbol of respect for guests. The Sambut Lan Serasan Sekentenan Dance has been analyzed in detail regarding the principles of movement forms. The term choreography or dance composition according to its meaning, comes from the Greek word choreia which means mass or group dance; and the word grapho which means notes. Choreography as a conceptual understanding, is the process of planning, selecting, to form dance movements that become an important concept in the meaning of "choreography", so that in principle the concept of "choreography" was initially only interpreted as the formation or arrangement of dance movements; does not include other aspects of "dance performances" (Hadi.2012:1) The choreographic approach is an understanding of seeing or observing a dance that is done by analyzing the concepts of "content", "form", and "technique" ( content, form and technique). These three choreographic concepts are actually a unity of dance form, but can be understood separately. In the Sambut Lan Serasan Sekentenan Dance, the concept of movement form will be analyzed, therefore the various definitions of dance that have been put forward, in general, concern the concept above. In understanding the principles of movement forms, choreographers or dance observers must pay attention to the principles of formation which include: integrity, variation, repetition, transition, sequence, comparison, and climax.

### **Research Methods**

This type of research uses a qualitative descriptive method, with information and data sources from documents. This research was conducted in the Performing Arts Education Study Program (dance) Faculty of Teacher Training and Education, PGRI University Palembang in the Dance Analysis History Course. To obtain valid sources, the researcher used a data collection technique carried out by direct observation of the data sources in the form of video studies and documents. The data obtained was then studied and converted into written form so that the researcher could produce a form of Sambut Lan Serasan Sekentenan Dance performance (Rochayati. 2004:71).

### **Research Results**

#### **Sambut Lan Serasan Sekentenan Dance**

Sambut Lan Serasan Sekentenan Dance is a new Sambut Dance work created to fulfill the final assignment. The Sambut Dance work contains the welcoming of special guests in Musi Rawas Regency. The theme of the Sambut Lan Serasan Sekentenan Dance depicts the culture of the Musi Rawas Regency community who help each other, help each other, respect each other, work together and are friendly in accordance with the Musi Rawas regional motto, namely Bumi Lan Serasan Sekentenan, namely a peaceful earth, working together, tolerance and working together.

The Lan Serasan Sekentenan Dance is danced by 8 people, including 5 female dancers, one of whom carries a tepak and 3 male dancers as spear and umbrella carriers. This Sambut Dance is to welcome special guests such as welcoming the Governor, Regent, and others. The Sambut Lan Serasan Sekentenan Dance consists of Tepak Sirih, umbrella and spear. The place of the performance is adjusted to the needs of the performance. For example, outdoors or outdoors such as yards and fields, indoors or indoors such as studios and buildings. This aims to ensure that the Sambut Lan Serasan Sekentenan Dance will continue to be performed to welcome guests wherever and whenever the situation is.

#### **Sambut Lan Serasan Sekentenan Dance Movement**

Movement is a change in the position of an object from a reference point. The theme of the dance can be understood as the main meaning of the problem that contains a certain

intention or motivation. Therefore, if in "dance" the meaning of "movement" is the basis of expression or "substance, then the movements certainly contain certain movement themes to communicate. The Sambut Lan Serasan Sekantenan Dance as a dance work that has movement motifs consisting of tiptoe movements, worship movements, cross-flick movements, lower amethyst movements, intro movements, waving movements, twisting movements, menwah movements, transition movements, and sowing movements, Borobudur movements, and flying eagle movements. Which are the basic foundations of the Sambut Silampari Dance. The Sambut Lan Serasan Sekantenan Dance Movement has several floor patterns, including horizontal floor patterns, vertical floor patterns, pyramid floor patterns, and 5-sided floor patterns. This Sambut Dance is performed for approximately 11 minutes. To observe an object in order to better understand the aspects contained therein, to provide clearer information about the object in analyzing it.

The concept of the formation of the Sambut Lan Serasan Sekanten Dance can be seen, then understood, then analyzed with a comprehensive perspective of the work. "Movement" is a basis for expression, so that many movements are found as expressions that are expressed, namely body movements or movements of the whole body. The form of movement in the Sambut Lan Serasan Sekantenan Dance is a dance work that is discussed comprehensively through concepts that include the principles of form, namely unity, variation, repetition, transition, or movement, series, and climax (Hadi.2007: 25).

a) Integrity

The integrity of the Sambut Lan Serasan Sekantenan Dance can be seen from the integrity of the aspects of movement, space and time from the beginning to the end of the dance. It can be measured from the structure of the Sambut Lan Serasan Sekantenan Dance which includes elements of movement and elements of attitude, these parts are performed by four subsystems consisting of the head, body, hands, and feet. This means that if the number of parts does not show integrity or is not interconnected, it will appear chaotic and meaningless (Hadi. 2012:42).

b) Variation

The movement variation of the Sambut Lan Serasan Sekantenan Dance has a principle of form that must be present in a dance or choreography. Therefore, on a good occasion, it is possible to be able to "vary" in the aspects of movement, space, and time (Hadi. 2012:42). Movement variations can be done starting from simple movements to movements that have a level of difficulty. Movement variations can be seen from the tiptoe movement (walking movement), starting with tiptoeing to the side and to the front. The basis of the tiptoe movement is walking sideways with the soles of the feet. This tiptoe movement variation is done at the beginning of the dance. The addition of the Borobudur movement after the cross-legged movement. The count in the time pattern varies between slow, medium and fast counts. In the lower cross-legged movement, the slow count is done with one count.

c) Repetition

Repetition or repetition and arrangement of movement motifs into a choreographic work. Repetition is a type of rhythm pattern, a series of movements that are done repeatedly with the same time. The repetition in the Sambut Lan Serasan Sekantenan Dance has almost the same movement motif which has development or is done exactly the same, only the difference is the direction facing left and right. At the beginning, middle, and end there is almost a repetition of movement. Hawkins emphasized that "repetition" in dance is a connection from one movement to another in the form of a smooth and skilled connection between movements, the entire series of movement motifs becomes more effective in unity or wholeness (Hadi, 2012: 44). This transition is very important and is also a fairly difficult aspect of composition. Large and small movements in the transition of the Sambut Lan

Serasan Sekentenan Dance, the transitions used are crossed hand movements, waving in place and scattering. Of the three movements, the transition from the next variety of movements as well as changes in formation so that the dance looks more attractive, interesting, and avoids the impression of monotony (Rochayari.2004:76).

e) Series

The series is a continuity, one of the principles that must be considered is that the form of elements and movement motifs can be felt as one experience (Hadi.2012:46). The Sambut Lan Serasan Sekentenan Dance Series is performed continuously or continuously. The Sambut Lan Serasan Sekentenan Dance Series can be seen from the opening, core and closing parts. Each scene transition is marked by a change in the dancer's position, a change in the dancer's movement, and of course a change in the dance accompaniment. The series of each scene and the series of each variety are arranged in such a way that they become a complete unity and can be enjoyed. The series in the Sambut Lan Serasan Sekentenan Dance has a pattern of 1 to 2 continued to 3 then back to pattern 1. So that the series becomes 1231.

f) Climax

Related to the series above, in a dance or concept of work, the climax is enjoyed as the peak point of dance development and gives meaning to the presence of beginners, the journey, and the completion (Hadi.2012:47). The climax of the Sambut Lan Serasan Sekentenan Dance is marked by three female dancers followed by one male dancer as an umbrella bearer who accompanies the female dancer carrying the tepak to come forward to give sekapur sirih to the guests. This part indicates that this dance is included as a welcoming dance.

At the climax, namely at the beginning of the dance, it begins when all the dancers enter the stage area with a tiptoe movement with a vertical floor pattern then forming a V floor pattern. The second climax stage of the small movement motif is carried out with an intro movement then to a sembah movement with a V floor pattern. The third climax stage with small movements is the entry of the core movement of the cross-jentik movement, sowing, lower acupuncture, and waving with a pentagonal floor pattern. Then the final part of the completion of all the dancers moving forward, namely the horizontal floor pattern at the end, namely all the dancers move the closing sembah movement then continue with each end of the line returning to the stage area.

The beginning consists of an introduction and the beginning, the development is marked by the beginning of scene two and the middle, and the end is marked by the breakdown of the dancer formation into several focuses to create conflict. The form of movement consisting of unity, variation, repetition, transition, series, and climax, can be used to study a dance work to analyze the formation of aspects, namely movement, space and time. An interesting dance study can be understood as a whole through the seven principles of form.

## Conclusion

The Sambut Lan Serasan Sekentenan Dance is a welcoming dance whose basis is taken from the Sambut Silampari Musi Rawas Dance. This dance has the meaning of a special welcoming dance. Like welcoming the Governor, Regent and other government officials. The dance includes several materials including choreography in the Sambut Lan Serasan Sekentenan Dance, textual and contextual analysis. Of the many materials chosen, the one that has a fairly high level of difficulty for students is textual analysis. The selection of the material on the principle of the form of the Sambut Lan Serasan Sekentenan Dance as the material for fulfilling the final semester assignment for the History of Dance Analysis course is very appropriate. The material on the principle of the form of the movement of the Sambut Lan Serasan Sekentenan Dance has a fairly good and complicated structure, but basically

students can understand the material.

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