

Analysis of Keje Rami Lubuklinggau Dance Movement Forms

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Abstract

The motivation behind this study was to decide the type of development for the improvement of the Keje Rami dance, which was concentrated on in light of the idea of examination of the type of movement Y. Sumandoyo Hadi comprising of (1) Solidarity, (2) Variety, (3) Reiteration, (4) Progress (improvement), (5) Series, (6) Correlation, (7) Peak The exploration strategy utilized in this examination is unmistakable subjective strategy with Perception, Interview, and Documentation Information Assortment Methods. In light of the consequences of this review, specialists can reason that the Keje Rami dance is a conventional dance that has a set of experiences that created in the Lubuklinggau region. Throughout the entire existence of the Keje Rami dance as a welcome dance in the city of Lubuklinggau, this dance utilizes a tepak containing a betel leaf as a worthy gesture for visitors who come. This dance is generally performed at true occasions and as an indication of inviting authority visitors like visitors from the city organization, celebrations, Lubuklinggau City birthday celebrations. This dance is performed at the kickoff of the occasion and is typically moved by young ladies, however the entertainer of the tepak sirih is Bujang Dere. Research on the specialty of dance, particularly on the Keje Rami Dance which prompts a contribution or welcome dance, is critical to do.

Key Words:, Ringkeh Analysis, Shape, Motion, Keje Rami Dance

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Introduction

Culture or what is called progress, contains a broad meaning described by the idea of Y. Sumandiyo Hadi in his book *Bagian Gerak Silaturahmi* which states that, the components of choreography include dance movements, dance space, background music/dance music, dance title, dance subject, type/type/nature of dance/strategy or performance technique, number of artists (orientation and moves), make-up and dance ensemble, lighting or lighting arrangement and dance properties or other hardware. Keje Rami Dance is a conventional dance originating from Lubuklinggau City. This dance is an exhibition dance that tells the story of the rami climate. Keje Rami Dance comes from the word "Keje" and contains the meaning of events. Keje Rami Dance is moved by six artists, and a tepak carrier. "This dance is important as a gathering place for respected visitors. Moved by six beautiful young women wearing purple traditional clothes, this dance also expands love and ethnicity towards expressions of closeness, and can increase insight and insight for the wider community, and present someone. human expression of the people of Lubuklinggau City, especially the Keje Rami Dance. This dance is also a sacred dance from the city of Lubuklinggau which is believed by the local community to contain mysterious properties, so it is only performed by individuals in the city of Lubuklinggau in terms of inviting unique visitors.

Art is a work produced from human inventive reasoning that has a superior side. According to Plato, an Ancient Greek scholar, craftsmanship is not an imitation of something that appears, but a review of normal standards. Excellence is the clearest creative mind of ideal reality. Meanwhile, according to Ki Hajar Dewantara, work is beauty that depends on the hands, while

ethics (virtue) depends on other requests. a person's psyche. In general, discussions of art are divided into several groups, namely visual expression, music, dance, writing, performance, and others. Dance as a type of craft art is a craft art that can be consumed through the sense of sight. where excellence can be enjoyed and the development of the body, especially the development of the feet and hands with a standard rhythm combined with the mood of music that is assimilated through the sense of hearing. In order to preserve the regional tradition of Keje Rami dance as one of the types of culture or customs in Lubuklinggau in inviting extraordinary visitors, so that Keje Rami dance can be recognized and developed by the local area of Keje Rami dance, it is important to pay attention to this because Keje Rami dance has its own meaning and significance that cannot be doubted. It is important to understand in depth the investigation of the types of movements that have never been analyzed before. This is an interesting perspective on the structure of Keje Rami dance. By knowing the development of Keje Rami dance, it is hoped that it will make it easier for artists to recognize Keje Rami dance according to its development. However, in the current situation, Keje Rami dance must be developed more widely, considering that the area of Lubuklinggau is very large, with many sub-locals in the city of Lubuklinggau. Based on the description above regarding the type of development of Keje Rami dance, the researcher is interested in superior research entitled "Study of Types of Development of Keje Rami Dance Lubuklinggau"

Research Method

This study uses subjective techniques. According to Boygan and Taylor (in Maleong, 2003: 3), subjective strategy is a research system that produces different information as arranged/spoken words from the way individuals behave that are observed. The main information to be collected or stored and viewed in this study is subjective information. Subjective information is not monothetic (one piece of information makes it meaningful), as in quantitative methodology. Consequently, information must be described as arranged or expressed words from individuals and behavior is described. The information is in the form of words and as exam subjects, consisting of sources and photos.

Results and Discussion

Form of Keje Rami dance movement

This study raises a study of the structure of the development of the Keje Rami Lubuklinggau dance. In the discussion, the idea of Y Sumandiyo Hadi's movement structure related to movement standards in a dance will be touched upon, namely (1) Solidarity (2) Variety (3) Reiteration or redundancy (4) Change or development (5) Grouping (6) Correlation (7) Peak. 1) Solidarity Solidarity is a complete construction component. The type of dance that appears when the dance is performed, namely through solidarity or solidarity, creates a relationship of a progression of parts that enter the system, then the result is a complete picture that is arranged appropriately according to its structure. it should be like that (interpretation by Smith Suharto, 1985: 75-76) Hadi (2007: 25-26) Solidarity is a vital guideline in development or movement. "Solidarity" contains the meaning of becoming one unit. The compactness of the movement parts, the existence that is present in the dance is a whole that is prepared to live and be understood. The views in this dance never exist separately from each other, but are always reliable everywhere, thus giving life force to the type of development. The consequence of the whole that is bound together from different points of view, together produces the perfection of style, and that implies the sum of its parts.

Solidarity or compactness in dance consists of components of movement, space, and time.

These elements are a complete unity that will create the nature of compactness in dance, where this nature will produce a good dance if the elements in it are flawless. not damaged or lost.

1. Movement Components
2. Development is the premise of articulation, therefore we experience movement as an overflow of all deep encounters that are communicated through a ridiculous medium, especially body development or (Ebahing sadaya Sarandhuning Badhan) the development of the whole body (Hadi, 2007: 25).
3. The example in dance is development, movement is the mode of correspondence of a choreographer or artist with the audience. The artist or choreographer will need energy. Without energy, giving great movements is unimaginable. (Aliyah, 2015: 32)
4. Energy in dance is very important because the noisy and smooth movements that emerge are the result of energy guidelines that can be directed through movement statements. The transfer of energy guidelines includes:

1. Forcing

5. Force is associated with the nature of energy in dance which causes a degree of movement tension (Pamadhi et al., 2008: 2.37).
6. The strength in the Keje Rami dance must be seen when the dancer performs twisting movements. The rotating movement can be described by adapting individual swings with the right hand on the hip and the left hand circling upwards. The importance of this development gives the impression of respect.

2. Emphasis/pressure

1. Emphasis/pressure appears when development is carried out unexpectedly and interestingly (Pamadhi et al., 2008: 2.37). The emphasis/tension in the Keje Rami dance should be seen when the artist plays a sitting movement begging God, which represents the Lubuklinggau community straightforwardly tolerating the appearance of visitors who come to their place and implementing it as a sitting prayer, right and left.
3. Quality
2. Quality Connecting by utilizing or energy (Pamadhi et al., 2008: 2.37). In the Keje Rami dance, the utilization or energy point has various Keje Rami developments.

Unsur ruang
Space as an Element of Dance Space can be divided into two parts, namely the space created by the dancers and the space used by the stage or the place where the dancers move (Pamadhi et al., 2008.2.2.37).

Space in dance will create a great dance, if the space can be conveyed both in reality and in creative thoughts. The space created by the artist is a space that is limited by the artist's creative thoughts as the furthest movement and can be reached by the hands and feet in a place that is not moving (Pamadhi, et al. 2008.2.2.38).

In the Keje Rami dance, for example, the development of sitting petitions and bowing movements. The development of sitting prayers is the development of the hands begging forward, then the hips to the right and left. With the right hand on the left hip, the movement bends, rolls, then shifts to the left and right. The importance of this prostrate movement is a sign that the means of transport has entered and is heading straight to the visitor to take the betel leaves.

1. Time Element

Smith (interpretation of Suharto, 1985: 61) The time pattern formed by movement, phrases, and parts becomes an aspect of dance rhythm. Moreover, each development has musicality. Energy is the premise of development that runs and stops, therefore providing structure by applying and releasing energy for a long time. dance is needed. There are two important components of time in dance, namely rhythm and certain rhythm.

hythm refers more to the speed of the dancer's body which should be seen from the difference in the length and shortness of time needed. Conversely, rhythm is a measure of how fast or slow a dancer completes each movement. In the Keje Rami dance which has a fast rhythm, namely the development to and fro of early love while with slow beats, namely curved movements.

2. Variety

Variety is a structural rule that must exist in dance or movement, because imaginative works must see everything that is "new".

Variety is one of the stages carried out to create a decent dance by utilizing a variety of new developments and creating existing developments, in order to produce a dance that is not tiring. love, press ukel, cross swing, curved, sitting love.

3. Reiteration or Redundancy

Reiteration or redundancy is a normal type of development for a choreographic performance, then it must be repeated several times, fully intended to show the greater uniqueness of the choreographic structure. (Hadi, 2007: 26)

Hawkins (in Hadi, 2007: 26) emphasizes that "redundancy" is used as a means of conveying thoughts, but also as a way to ensure that the audience has the opportunity to capture and maintain the type of movement.

These two conclusions can be assumed that reiteration or redundancy in dance is very important considering that the idea of dance is temporary, which is limited by time and will end after the exhibition is over.

In the Keje Rami dance, almost every development uses redundancy or repetition carried out by the artist, especially different developments here and there and wandering aimlessly. This development is a development that is repeated so that it creates a feeling that can be captured by the five senses and for the purpose of conveying thoughts in dance art.

Progress is needed in dance because without change, the dance will not be unified and the development of the dance will look disjointed. In the Keje Rami dance, temporary development or retraction is traced in a variety of developments of kejit and gulung. angry movements are one of the following movement methods..

1. Change or development

The close hypothesis in Y Sumandiyo Hadi does not make sense in depth. Furthermore, experts argue that similar ideas in the study of the structure of the Keje Rami dance are not dissected or carried out.

2. Series

Succession is a dance or movement, both firm and undemanding, as if an event, with the aim that the articulation communicated theoretically is an artist's perspective. Therefore, one event must be able from beginning to end (Hadi, 2007: 28).

Looking at the assessment above, it can be assumed that the grouping is a plan for the scope of movement that underlies the scope of the last movement that must be carried out by the artist.

The Keje Rami dance has a series of developments from beginning to end that begin with different developments of stomping here and there, circling, curving, loving, squeezing the ukel, swinging crosswise, spinning, nating.

3. Climax

The plan or grouping of the series of events should frame a climax so that the reason for the type of movement is achieved. In a dance or movement there is usually a beginning, a “walk” or “improvement”, and there is a “fruition”. The “climax” is appreciated as the peak of th

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