

The choreography process for the Badah Unda' dance

Salma Ismahiro^{1*}, Frisca Monicasari², Maharani Laza Lestari³

^{1,2,3}Pendidikan Seni Pertunjukan, Universitas PGRI Palembang

*Corresponding Author: salmaismahiroh002@gmail.com

Email: friscamonicasari0@gmail.com, tari.maharani2002@gmail.com

Abstract

The Badah Unda' dance is a dance resulting from the development of the Sangkan Siheh dance originating from Lahat, South Sumatera. This study aims to explain the choreographic process which consists of the exploration, improvisation, and formation stages. The research method used is a qualitative descriptive method by collecting data in the form of books, journals, articles and other sources. This dance was created from the results of the development of the Sangkan Siheh dance movement, where the exploration of the movement was expanded again by paying attention to the activities and work of the Lahat area community. The goal is that this dance can continue to be preserved and better known by the wider community.

Key Words: Process, choreography, dance

How to Cite: Salma Ismahiro, & Frisca Monicasari. (2024). The choreography process for the Badah Unda' dance. *Journal of Media, Sciences, and Education*, 3(4), 15–19. <https://doi.org/10.36312/jomet.v3i4.92>



<https://doi.org/10.36312/jomet.v3i4.92>

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

Now dance as an aesthetic human expression is an inseparable part of human life in a society that is full of meaning (meaning). The beauty of dance is not only the harmony of body movements in space accompanied by certain music, but the entire expression must contain the meaning of the dance being performed.

Dance is the most basic and oldest human expression. Through his body, humans think and feel the tension and rhythms of the surrounding nature, and then using the body as an instrument, he expresses his emotional responses to the surrounding nature. The basic human drive to communicate through movement, its actions are regulated by motivations - motivations that are sometimes social in nature, and on other occasions are basically expressive. As a social group activity, dance activities as integrated forces are woven together. Through rhythmic movements a person can relate to other people in society in a pleasant way. Humans have the innate capacity to feel and understand movements used as simple gestures and as symbols. Someone who has difficulty understanding dance, because the mechanism of his capture has become dull because it is not used regularly. Dance as a communicative art uses movement as its material, but the movement in dance is different from the meaningful movement of everyday life, the movement of dance has gone through a transformation or has been moved from the ordinary and changed into a form. The creator tries to capture the efficiency of a special sense experience, and then uses new and imaginative movements, composing a dance that will arouse emotional responses. Choreography is a new term in the dance treasury of our country. The term comes from the English word choreography. The origin of the word comes from two Greek words, namely choreia which means 'dance together' or 'choir', and graphiiei which means 'writing'. So, literally, choreiography means 'writing of a group dance'.

The welcome dance is a traditional dance that functions in the welcoming ceremony for honored people who come to Lahat Regency. This dance is rich in beautiful values that are a reflection of the life of the local community. In a purely artistic sense, beauty is a person's artistic experience created because of his relationship with something he has experienced (Wiidagdh, 2008: 62). The welcoming dance is presented with beauty

through movements and patterns that are in accordance with the patterns of society that occur in Lahat Regency. This dance is one of the characteristics of the hospitality and openness of the Lahat Regency community in welcoming guests. These characteristics are depicted in every movement and form of presentation of this dance. Choreography is a process of creating, and directing the second movement in a dance, as well as planning the movement to achieve a specific goal. Memories - experiences of a performer or a choreographer in awareness of movement, space and time for the purpose of balancing creativity in the choreographic process.

The Badah Unda' dance is taken from the original Lahat language, namely Badah which means Teimpat and Unda' which means Beirkumpul, it can be concluded that the Badah Unda' Dance is the Dance at the place where we gather. This dance is a welcoming dance of the results of the balancing of the Sangkan Siiheih Dance originating from Lahat Regency, South Sumatra.

Research Methods

The research method chosen in this study is qualitative descriptive. Qualitative research methods are research methods based on post-positivistic philosophy, used to research natural objects, where research is a key instrument (Sugiyono 2016). In the initial stage, researchers try to collect data in the form of books, journals, articles and other sources related to the problems that researchers will discuss in this research. The books found include a book by Y. Sumandii Hadii entitled "Meincipita Leiwat Tarii" in 2003.

According to Waliidiin & Tabranii (2015, p. 77), qualitative research is a research process to understand human or social phenomena by creating a comprehensive and complex picture that can be presented in words, by reporting detailed views obtained from informant sources, and can be conducted in a natural setting. Qualitative analysis has both descriptive and subjective characteristics usually using inductive analysis, so that the process and meaning based on the subject's perspective are more highlighted in this qualitative analysis (Fadiil, 2020, p. 33). From the theoretical explanation above, this performance will be based on a qualitative analysis because in the final result of the writing it will be made descriptively regarding the process of balancing the choreography of Bada Unda's dance movements.

Results and Discussion

Dance is a beautiful form of movement, born from a moving body, rhythmic and soulful in accordance with the intent and purpose of dance (Jazulii, 2008: 7). Meanwhile, according to Saliim (2008: 27) dance is a natural activity of various forms that have been balanced in the world depending on cultural and ritual patterns. As a work of art, dance has a communicative power contained in it. This can be known because human movement as a material of dance is an embodiment of life. We use gestures in everyday life as a fundamental communication tool. We use gestures as a tool to experience and know. Humans have the innate capacity to sense and understand movements that are used as instantaneous and instantaneous gestures.

Dance as a communicative movement uses movement as its material, but the movement within the dance is a form of movement that is meaningful every day, the movement of the dance has gone through changes or been moved from what was intended and changed in form to become something like this. The creator tries hard to capture the essence of a particular emotional experience, and then using new and imaginative movements, he devises a dance that will balance the emotional response. In choreography, we have to learn how to create our own unique dance work. For this, a person must really know the nature of the raw material for dance, namely body movements and how to process

or perform them.

The choreographic process is one of the performance processes, and the direction of the second movement in a dance, as well as the planning of the movement to achieve a specific goal. Experiences of an artist or a choreographer in the awareness of movement, space, and time for the purpose of balancing creativity in the choreography process that provides opportunities for activities that can be directed or carried out independently, and can provide contributions to the creative balance, can go through stages of exploration, improvisation, and composition.

1. Exploration Stage

Exploration is the initial stage of the choreography process, namely an exploration of objects or phenomena from outside itself, an experience to obtain stimulation, so that it can strengthen the power of creativity. Exploration includes thinking, imagining, reflecting, feeling and also responding to existing natural objects or phenomena. For a dancer or choreographer, this stage can be planned or prepared in a structured manner, or completely freely without being structured. Structured means already having dance plans, namely in the form of ideas or stimuli for what objects or phenomena are needed. Meanwhile, if it is free or has not been structured, the meaning is the same as before it has not been planned, with this method usually a person of faith (peinari/tari artist) will explore or explore all the objects or objects that exist to discover the ideas - ideas it's obvious.

The exploration stage of objects or phenomena to find structured dance ideas can be planned, for example, to explore "intentions", "techniques" or "contents". Exploring "intentions" means responding to existing objects or phenomena through imaginary captures that can be tasted, seen, thought of, inhaled, tasted, touched or even captured through the five senses. The exploration stage of objects or phenomena can be planned by exploring the "technique" aspect. The aspect of "technique" is related to the process of how to do something, in this case how the skill realizes a dance composition. The stage of exploring "technique" towards objects or phenomena from outside us, can be done by exploring any object or phenomenon that is related to "movement technique". Dynamics is a sense of movement that needs to be considered by every presence of a dance movement, especially those related to "power" or "energy". In addition to being related to the sense of "dynamic" movement, exploration of aspects In addition to the sense of "movement style" which is related to personal or individual characteristics, the sense of "movement style" is related to the cultural background.

2. Improvisation

The improvisation stage is also called the trial and error stage or spontaneously. Improvisation is interpreted as the discovery of movements by chance, although certain movements emerge from movements that have been studied or discovered before, but the characteristic of spontaneity indicates the presence of the improvisation stage. Creativity through improvisation is often interpreted as "unknown flight". The meaning of "waving" is to wave the body spontaneously "moving" as if without a purpose, so that it is hoped that through the experience of the improvisation stage, a "new awareness" will be present which is expressive or "moving". An improvisation can be said to have its own life, if someone is open enough and always allows the way of exploration creatively by truly experiencing what is felt for the discovery of movement, so that someone will feel more having a new experience. In addition to being free and spontaneous, the improvisation stage can actually be linked to the exploration stage, so that it becomes a unified choreography process that is structured. Various illustrations of the improvisation stage that can be associated with the exploration or structuring stage are widely provided by Hawkins, in his book entitled *Creating Through Dance*. Then Turner, in his book, *New Dance: Approaches to Non-Literal Choreography*, and in the book *A Primer for Choreographers* written by Eillfeildt.

3. Formation

The forming or composition stage is the final stage of the choreography process. This means that a choreographer or performer has carried out the previous stages, namely exploration and improvisation, starting to try to "improve" or transform the form of movement into a dance or choreography. For this reason, this performance is included in mechanical engineering or evaluating, arranging, arranging, or arranging "movement motifs" into a single unit which is usually called "choreography". understanding of the meaning of creation or composition as an independent has a double function: the first as a process of balancing material, dance, "geirak" as a category of performance or material, choreography: second, namely the process of realizing a structure or principles of form. choreography. These two processes run simultaneously or in tandem because the results of these processes will be better than just spontaneity, or haphazardly. The unified product of the movements discovered and balanced takes the form of a symbol, namely a dance or choreography that presents the unique expression of its creator.

Conclusion

Dance as a communicative art that uses movement as its material, but the movement in dance is usually different from everyday meaningful movement, dance movement has gone through a transformation or has been moved from nature and changed into this art. The exploration stage also includes thinking, imagining, reflecting, feeling and also responding to existing natural objects or phenomena. For a dancer or choreographer, this stage can be planned or prepared in a structured way or completely freely without being structured. Based on the results of the study of the discussion of the BADAH UNDA' dance process above, it can be concluded that the dance is a welcoming dance that can be performed by 3 dancers or an odd number of dancers. The process of creating the Badah Unda' Dance is based on the Sambut Sangkan Siheih Dance which originates from Lahat Regency, North Sumatra, with its soft movements inspired by the iceing gondong plant that flows following the current of the Leimatang River, as well as the movements inspired by the activities of the Lahat community, North Sumatra, who live around the Leimatang River.

Referensi

1. Alma M. Hawkins, Y. sumandio Hadi 2003, Mencipta Lewat tari (Manthili Yogyakarta)
2. Dipa, Mutiara Malda 2014, Makna Simbolik Tari Sangkan Siheih di Kabupaten Lahat Sumatera Selatan (skripsi)
3. Y.sumandio Hadi 2012, Koreografi Bentuk – Teknik – Isii (Cipta Media)
4. Y.sumandio Hadi 2003, Aspek – Aspek dasar Koreografi Kelompok (ELKAPHI)
5. R. Rochayatii 2018, Gerak: Perjalanan Dari Motif ke Komposisi Tari (Jurnal sitakara)
6. D. Purwaningsari 2013, Proses koreografi Tari Serancak Eigret (Jurnal sitakara)
7. M.A Sal murgianto 1983, Koreografi Pengetahuan Dasar Komposisi Tari (Depertemen Pendidikan dan Kebudayaan)
8. Lukito, Rieke Kurniasari dan Ronny H.Mustamu. "Analisis Strategi Bersaing Pada Distributor Gula di Indonesia." *Agora 1.1* (2013): 130-140.
9. Mufid, Moh. *Kaidah Fiqh Ekonomi Syariah*. ebookuid, 2017.
10. Muniarty, Puji, Verawaty, Syahril Hasan, Siti Patimah, Triyani CH, Dicky John Anderson Butarbutar, Cahyani Pratisti, Ismail, Asmirin Noor, Indria Guntarayana, Fitriana, Risca Kurnia Sari, dan Cory Mia Sihombing. *Manajemen Pemasaran*. Padang: PT. Global Eksekutif Teknologi, 2022.
11. Patimbangi, Andi Dan Rahma Hidayati Darwis. *Metodologi Penelitian Kualitatif*. Yogyakarta: Lintas Nalar, 2022.
12. Prasetyo, Yoyok. *Ekonomi Syariah*. Penerbit Aria Mandiri Group, 2018.

13. Purbohastuti, Arum Wahyuni. "Efektivitas Bauran Pemasaran Pada Keputusan Pembelian Konsumen Indomaret." *Jurnal sains manajemen* 7.1 (2021): 1-17. Rajab La dan muhajir abd. Rahman. Strategi Perkembangan Madrasah Menjadi Lembaga Pendidikan Modern; Kajian Manajemen Pendidikan Islam. Maluku: CV Budi Utama, 2023
14. Riswandi, Akbar, Harifuddin Thahir, and Ira Nuriya Santi. "Analisis strategi bersaing rumah makan (studi pada rumah makan darisa café campus)." *Jurnal Ilmu Manajemen Universitas Tadulako (JIMUT)* 2.3 (2016): 293-304.
15. Riyanto, Slamet. "Analisis pengaruh lingkungan internal dan eksternal terhadap keunggulan bersaing dan kinerja usaha kecil menengah (UKM) di Madiun." *JMBI UNSRAT (Jurnal Ilmiah Manajemen Bisnis dan Inovasi Universitas Sam Ratulangi)*. 5.3 (2018).
16. Rosyada mohammad. Mohammad Rosyada, Strategi Survival UMKM Batik Tulis Pekalongan. Pekalongan: NEM, 2023.
17. Saleh, H. Muhammad Yusuf, dan S. E. Miah Said. Konsep dan Strategi Pemasaran: Marketing Concepts and Strategies. Vol. 1. Sah Media, 2019.
18. Saleh, Sirajuddin. "Analisis data kualitatif." (2017).
19. Shinta, Agustina. Manajemen pemasaran. Universitas Brawijaya Press, 2011. Sopiah, M., And Etta Mamang Sangadji. Manajemen Strategis Dilengkapi Kasus-Kasus Manajemen Strategis dari Perusahaan Indonesia yang Go Internasional. Penerbit Andi, 2021
20. Sudarsono, Heri. Manajemen Pemasaran. Pustaka Abadi, 2020.
21. Sunarjo, wenti ayu, siti Nurhayati, dan arum ardianingsih. Batikpreneur.
22. Pekalongan: Nasya Expanding Management, 2023.
23. Sunyoto, Danang. Manajemen pemasaran. Yogyakarta: Caps (2013).
24. Susanthi, Putu Rani. "Analisis lingkungan internal dan eksternal dalam mencapai tujuan perusahaan (Studi kasus STIE Galileo Batam)." *Jurnal Elektronik* 1.1 (2017): 30-42.
25. Tambunan, Parlindungan. "Potensi dan kebijakan pengembangan lontar untuk menambah pendapatan penduduk." *Jurnal analisis kebijakan kehutanan* 7.1 (2010): 27-45.
26. Utami, Hesty Nurul, Dan Iqbal Fauzi Akbar Firdaus. "Pengaruh Bauran Pemasaran Terhadap Perilaku Online Shopping: Perspektif Pemasaran Agribisnis." *Jurnal Ecodemica* 2.1 (2018): 136-146.
27. Yulistiyaningrum, Nurma. "Strategi Bersaing Dalam Pengembangan Produk Home Industri Peta Etnis Di Desa Ngadirejo Kecamatan Pogalan Kabupaten Trenggalek." (2021).
- Prihatta, Hajar Swara. "Pemasaran Dalam Perspektif Ekonomi Islam." *Maliyah: Jurnal Hukum Bisnis Islam* 8.1 (2018): 96-124.
28. Linnenluecke, Martina K. "Resilience in business and management research: A review of influential publications and a research agenda." *International journal of management reviews* 19.1 (2017): 4-30.
29. Utami, Hesty Nurul, and Iqbal Fauzi Akbar Firdaus. "Pengaruh bauran pemasaran terhadap perilaku online shopping: perspektif pemasaran agribisnis." *Jurnal Ecodemica* 2.1 (2018): 136-146.