

# The Influence of Yogyakarta Style Classical Dance Technique Mastery towards of *Limpapeh* Dance Learning Achievement on Semester V Educational Dance of Faculty of Languages and Arts Students

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**Abstract**—The research was to find out the Influence of Yogyakarta Style Classical Dance Technique Mastery Towards Limp Dance Learning Achievement on Semester V Educational Dance of Faculty of Languages and Arts Students. The nature of research is a quantitative research and is conducted using correlational methods. Classical style dance technique mastery towards *Limpapeh* dance. The population of research was taken from the Semester V Educational Dance of Yogyakarta State University students from 2014 year of enrollment. The sample was composed of 30 students from semester V who were taking the *Melayu* dance subject. The data was collected by questionnaire and performance test. The data was validated using the product moment correlation technique and the reliability test was performed using Cronbach alpha formula. The data were analyzed using product moment correlation formula. The research shows that there was correlation between Yogyakarta classical style dance technique mastery and dance, on Semester V dance learning achievement V educational dance of Yogyakarta state university students. This was determined by the account that was less than acceptable ( $0.136 < 0.306$ ) and the value of significance was 0.474, which meant that higher than 0.05 ( $0.474 > 0.05$ )

**Keywords**—influence, Yogyakarta style classical dance technique, *Limpapeh* achievement dance learning, art of dance.

## I. INTRODUCTION

Indonesia is one country blessed by God with a variety of cultures. Each region has a culture with its own characteristics and uniqueness that should be preserved so that it remains one of the nation's assets. The culture that is produced has several forms such as customs, arts and others. According to Toynbee in [1] stated that culture is a collection of human creations and ideas which is the answer to the challenges it faces from time to time. Whereas according to Koentjaraningrat in [2] Culture is the whole system of ideas and tastes, actions, and works produced by humans in social life, which is used as their own by learning. Art in Indonesia has various forms, one of which is performance art. In performing arts there are several branches of art, including the art of music, dance, visual arts, drama, and literary arts. One of the arts discussed is dance.

Dance is an important asset in the culture that is owned by a country, with the existence of dance many people can

express expressions, ideas, ideas, natural events, and social life through motion [3, 4]. Beautiful and rhythmic body movements are an important element in dance. The elements of dance can be possessed by several efforts made by dancers, namely by learning and exploring dance techniques. Dance techniques that are very complete with appropriate rules can process and shape body (dancer's body quality in performing dance moves) of a dancer because in addition to familiarizing the body with standard movements, dance techniques are also a reference in performing dance moves [5, 6].

Doing dance moves is very much needed mastery of good techniques and in accordance with predetermined rules. Mastery of the technique is very important because in addition to being able to move the dance correctly it can also train intelligence. Yogyakarta's classical dance technique is one of the classical dance techniques that exist in Indonesia and has a lot of standard rules for making moves to clarify a movement [7].

Yogyakarta-style classical dance technique is one of the practical courses taught to semester students of the Dance Arts Education study program at the Language and Arts Faculty of Yogyakarta State University. In doing classical dance techniques, Yogyakarta is very much needed patience and energy, because in addition to holding weight, Yogyakarta classical dance techniques are also very detailed on body parts such as head, body, hands, feet and eyesight. In doing motion not only concerned with the beauty of motion, but must always go according to the rules and rules that have been standardized.

Mastery of Yogyakarta's classical dance techniques is very difficult, especially for students from outside Java. The cultural differences that have become one of the factors in the difficulty of performing classical Yogyakarta dance techniques. Many people say that if we have mastered the classical Yogyakarta style of dance techniques, in doing any dance we will experience ease. But they cannot be generalized theoretically.

Therefore, the researcher was interested in examining the influence of mastery of Yogyakarta-style classical dance techniques on learning achievement of dance originating from West Sumatra that was applied to the fifth semester students of UNY dance education.

The rest of this paper is organized as follow: Section II describes proposed method. Section III presents the obtained results and following by discussion in Section IV. Finally, Section V concludes this work.

## II. PROPOSED METHOD

### A. Types of research

This study uses a quantitative approach with correlational design. Correlational research is a research activity that seeks information about whether there is a relationship between two or more variables [8, 9]. The purpose of this study was to investigate whether there was an influence between the mastery of the technique of classical style of Yogyakarta dance on the learning achievement of student dance in the fifth semester of education from the senator of the language and arts faculty of Yogyakarta State University.

### B. Time and Place of Research

This research was conducted at Yogyakarta State University, namely at the UND FBS Dance Education Department campus. When the research was conducted in October 2016 - February 2017.

### C. Research Subject

The population in this study were all 2014 V Semester Dance Arts Education Students, amounting to 79 students. The sampling technique uses a purposive technique. The research subjects were 30 students. By choosing a representative or sample based on value selection in the class of Yogyakarta classical dance techniques in semester one. The sample chosen is the result of a comparison of the number of students who have the best grades and students who have poor grades. With a comparison of one (students who get a score of  $> 75$ ) compared to two (students who get a value of  $< 75$ ) (see Table I).

TABLE I. RESEARCH POPULATIONS AND SAMPLES

VALUE	TOTAL
75-89	25 students
61-74	54 students
Total	79 students

### D. Data Collection Techniques and Data Analysis Techniques

Data collection techniques use performance tests that include *wiraga*, *wirama*, *wirasa* and memorization on the variable learning achievement of *Limpapeh* dance. Test the validity of using the Corrected Item-Total Correlation formula using the Computer facilities of the SPSS For Windows Series 19.0 Program and test its reliability using the Cronbach alpha formula. The data analysis technique uses the product moment correlation formula and uses an open questionnaire, namely the type of questionnaire that

gives the respondent the opportunity to answer in his own sentence. The function of the questionnaire in this study as a substitute for interviews which explains the opinions of students in implementing the learning process of *Limpapeh* dance which functions as supporting data and reinforcement using qualitative data.

## III. RESULTS

### A. Mastery of Yogyakarta Style Classical Dance Techniques

Based on data from the Mastery Technique of Yogyakarta Style Classical Dance, the highest score was 84.00 and the lowest score was 61.00. The result of the price analysis of Mean (M) is 73.37, Median (Me) is 72.50, Mode (Mo) is 71.00 and Standard Deviation (SD) is 5.974. From the calculation it is known that  $n = 30$ , so that many classes  $1 + 3.3 \log 30 = 5.77$  are rounded up to 6 interval classes. The data range is calculated by the maximum value formula - the minimum value, so that the data range is  $84 - 61 = 23$ . Whereas the class length obtained from  $(\text{range}) / K = (23) / 6 = 3.8$  is rounded to 4. Figure 1 depicts distribution diagram of mastery frequency in Yogyakarta.

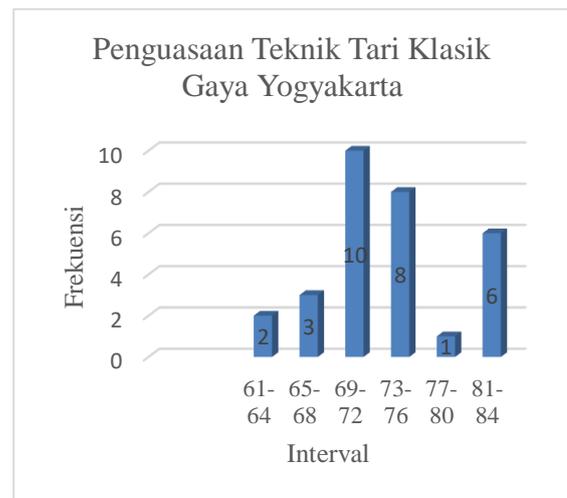


Fig. 1. Distribution Diagram of Frequency of Mastery of Yogyakarta Style Classical Dance Techniques

### B. Learning Achievement of Limpapeh Dance

Based on the variable data of the Learning Achievement of *Limpapeh* Dance, the highest score was 88.00 and the lowest score was 71.00. The results of the Mean (M) price analysis are 77.04, Median (Me) is 76.02, Mode (Mo) is 71.00 and Standard Deviation (SD) is 3.89. From the calculation it is known that  $n = 30$ , so that many classes  $1 + 3.3 \log 30 = 5.77$  are rounded up to 6 interval classes. The data range is calculated by the maximum value formula - the minimum value, so that the data range is  $88 - 71 = 17$ . While the class length obtained from  $(\text{range}) / K = (17) / 6 = 2.8$  is

rounded to 3. Figure 2 depicts distribution channel frequency learning of *Limpapeh* dance.

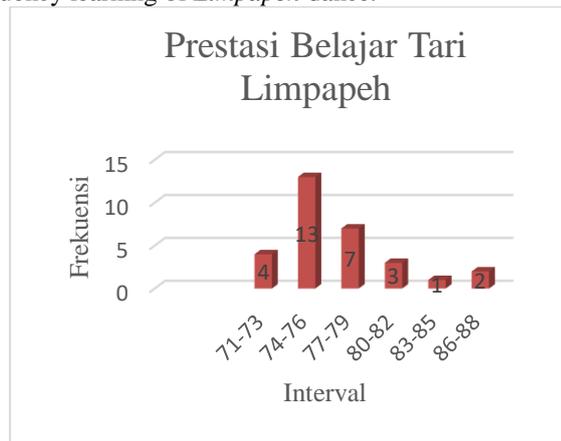


Fig. 2. Distribution Channel Frequency Learning Diagram of *Limpapeh* Dance

From Figures 1 and 2, the frequency distribution bar diagram between mastery of Yogyakarta-style classical dance techniques and dance learning achievement, that most students mastering the Yogyakarta-style classical dance technique are in the 69-72 interval with a frequency of 10 students (33.11%) and students who master *Limpapeh* dance most were in the interval 74-76 with a frequency of 13 students (43.33%). It can be concluded that Yogyakarta-style classical dance has a higher degree of difficulty than *Limpapeh* dance.

C. Normality Test

Summary results test normality could see on table following Table II.

TABLE II. NORMALITY TEST RESULTS

Variable	Sig.(p)	Information
Mastery of Yogyakarta Style Classical Dance Techniques	0,545	Normal
Learning Achievement of <i>Limpapeh</i> Dance	0,424	Normal

The results of the above normality test indicate that the significance of the Mastery Technique of the Classical Style of Yogyakarta Style is  $0.545 > 0.05$  and the *Limpapeh* Dance Learning Achievement variable is  $0.424 > 0.05$  with a reference to the normality of the One Sample Kolmogorov-Smirnov method for both variables can be said to be normal.

D. Linearity Test

The summary of the linearity test results can be seen in the following Table III.

TABLE III. LINEARITY TEST RESULTS

Variable	Sig.(p)	Information
Mastery of Yogyakarta Style Classical Dance Techniques	0,545	Normal
Learning Achievement of <i>Limpapeh</i> Dance	0,424	Normal

Learning Achievement of <i>Limpapeh</i> Dance		
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The linearity test results above show that the significance of the predictor variable (X) with the criterion variable is  $0.909 > 0.05$ , which means there is a significant linear relationship between the two variables.

E. Hypothesis Test Results

The hypothesis in this study is "There is no correlation between the mastery of Yogyakarta-style classical dance techniques on learning achievement in dance. This means that if you master the classical style of Yogyakarta dance, learning achievement in dance will tend to increase". If the correlation coefficient is positive, there is a positive relationship between the independent variable and the dependent variable. Whereas to test the significance is to compare the value of *r*-count with *r*-table at the significance level of 5%. If the calculated value is greater than the *r*-table value, then the relationship is significant. Conversely, if the calculated value is smaller than *r*-table then the relationship is not significant. To test the hypothesis, Product Moment correlation analysis is used from Pearson.

TABLE IV. HYPOTHESIS TEST RESULTS

Variable	r-hit	r-tab	sig
Mastery of Yogyakarta Style Classical Dance Techniques with Learning Achievements for <i>Limpapeh</i> Dance.	0,136	0,306	0,474

Based on the Table IV above, the calculated *r*-count is smaller than *r*-table ( $0.136 < 0.306$ ) and a significance value of 0.474, which means more than 0.05 ( $0.474 > 0.05$ ). Based on these results, the first hypothesis in this study was accepted. The results of the product moment correlation analysis show that there is no correlation between the classical style of Yogyakarta dance technique and the learning achievement of the *Limpapeh* dance in the fifth semester students of the dance arts education at the Faculty of Language and Art, Yogyakarta State University.

IV. DISCUSSION

A. Effect of Mastery of Yogyakarta Style Classical Dance Technique on Learning Achievement of *Limpapeh* Dance.

Based on data analysis, it is known that there is no correlation between Mastery of Yogyakarta Style Classical Dance and Learning Achievement of *Limpapeh* Dance in the 5th semester students of UNY Dance Arts Education. This is shown from the calculated *r* value smaller than *r* table ( $0.136 < 0.306$ ) and a significance value of 0.474, which means more than 0.05 ( $0.474 > 0.05$ ) which means that the value of Yogyakarta style classical dance techniques is good then learning achievement *Limpapeh* dance is not

necessarily good. Many people argue that people who master the classical Yogyakarta dance techniques can dance to any dance. It can be seen from a number of students from dance schools during high school faster in accepting dance material taught by lecturers at UNY Dance Education. With this research, it can prove that this opinion cannot be generalized theoretically and must be proven by field data. These data are collected by the author through interviews that are implied through a questionnaire on the grounds of saving time. The interview produced data that could strengthen this research, namely:

#### 1) *The opinions of students*

The opinion regarding opinions that say "If people who master the classical Yogyakarta style dance techniques will experience ease in any dance". From the results of the questionnaire distributed to 30 students, 15 students did not agree with this opinion. 45.2% of students agree, 3.2% of students strongly agree, 38.7% of students strongly disagree and 9.7% of students strongly disagree. The amount is very balanced between those who agree and disagree, as evidence that this opinion is very worthy to be tested to prove its validity. The reason students stated that they did not agree with that opinion was because not everyone who mastered the classical style of Yogyakarta dance techniques experienced ease in dancing in any type of dance, some had difficulty in performing the correct techniques in other dances. Although they can move this type of dance but their body is attached to the classical style of Yogyakarta dance.

#### 2) *Student Interest in Dance*

The results of the questionnaire distributed to 30 students showed that 25 students strongly agreed that the dance performance was interesting to learn. 61.3% of students agreed, 19.4% of students strongly agreed, and 16.1% of students did not agree. *Limpapeh* dance is very interesting to learn because the dance movement is more assertive and dynamic, more energetic in dancing and supported by very lively musical accompaniment and encouragement. In remembering motion easier and memorizing music is also faster than Yogyakarta dance.

#### 3) *Student difficulties in learning Limpapeh dance*

From the results of the questionnaire distributed to 30 students, 17 students did not agree. It means that students experience convenience in learning dance. 29% of students agree, 12.9% of students strongly agree, 6.5% of students strongly disagree and 48.4% of students disagree. With the results of the percentage, it was pointed out that students experienced ease in learning traditional dance. According to students, the motion of the dance music is easy to understand because its movements are firmer and clearer.

#### 4) *The difficulties of students adjusting their movements and counts in the rhythm of dance music*

The results of the questionnaire distributed to 30 students showed that 23 students agreed. It means that students have difficulty in adjusting their movements and counts in the rhythm of dance music. 58.1% of students agreed, 16.1% of students strongly agreed and 22.6% of students did not agree. With the results of these percentages addressing that students experience difficulties. The difficulty is that music in *limpapeh* tends to be almost the same and monotonous so that it makes confusion in adjusting the movements to the rhythm of the music, the count in *Limpapeh* sometimes often does not match the movement. Sensitivity in listening to *Limpapeh* music must be detailed, there is a sign of displacement, but it is often disguised because it focuses on doing movements. First listening to music and just getting to know the movements of Sumatran dance is also a factor that influences students to have difficulty in adjusting the movements and counts of music.

#### 5) *Difficulties of students learning Yogyakarta classical dance styles*

The results of the questionnaire distributed to 30 students showed that 23 students agreed. It means that students have difficulty in adjusting their movements and counts in the rhythm of dance music. 58.1% of students agreed, 16.1% of students strongly agreed and 22.6% of students did not agree. With the results of the percentage, it was pointed out that students had difficulty learning classical Yogyakarta style dance. The reason students have difficulty learning classical Yogyakarta style dance is that there are many rules that must be done because the rules in classical dance have their own standards starting from the toe to the head. Judging from the musical accompaniment of classical Yogyakarta style dance which tends to be slow, it is very training patience and strength in dancing. In classical Yogyakarta style dance, there are too many *mendhak* movements that require more energy. Especially for students from outside Yogyakarta, it takes time to adjust and understand the classical style of Yogyakarta dance.

#### 6) *Student difficulties in animating Yogyakarta-style classical dance*

The results of the questionnaire distributed to 30 students showed that 20 students agreed. It means that students experience difficulties in animating the classical dance style of Yogyakarta. 48.4% of students agreed, 16.1% of students strongly agreed and 32.3% of students did not agree. The results above show that in the enlightenment stage of the classical style of Yogyakarta dance, seriousness and the desire to master the classical dance of Yogyakarta style is needed. The classical Yogyakarta style dance technique is a basic technique that must be learned by UNY dance education students. In mastering the classical style of Yogyakarta dance techniques, inspiration is the most

difficult stage to master because in the rules of classical dance it is very different from other dances. Expressions or animations must start from the heart, meaning that when dancing with sincerity, the aura or expression generated will be more radiant.

## V. CONCLUSIONS AND RECOMMENDATIONS

Based on data analysis, it is known that there is no correlation between Mastery of Yogyakarta Style Classical Dance and Learning Achievement of *Limpapeh* Dance in the 5th semester students of UNY Dance Arts Education. This is shown from the calculated  $r$  value smaller than  $r$  table ( $0.136 < 0.306$ ) and a significance value of  $0.474$ , which means more than  $0.05$  ( $0.474 > 0.05$ ) which means that the value of Yogyakarta style classical dance techniques is good then learning achievement *Limpapeh* dance is not necessarily good.

### A. Suggestion

Based on the results of the research and conclusions described above, some suggestions can be given as follows: (1) For students: Always learn all kinds of dances and try to improve good study habits to support learning, such as working hard to practice and getting used to being disciplined; (2) For lecturers: In the learning process must be more objective and quality. Objective means that there is no distinction between students in mastering learning material. Quality means that you have to know and understand the dance material that is taught in detail, because the ability of students is measured by the clarity and firmness of the lecturers in the learning process.

### B. Future Work

Further research is recommended to examine more deeply about dance learning achievements.

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