

# Improving the Quality of Expression of *Bedana* Dance Movement through Musical Examination Exercise in SMP Students

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**Abstract**—Motion and music are one unit that must be in dance. In the process of learning cultural arts, especially dance, sensitivity is needed to the accompaniment and meaning of the dance movements. *Wiraga*, *Wirasa*, and *Wirama* are one unit that must be mastered by students in learning the art of dance culture. Lack of student sensitivity to dance accompaniment makes students imperfect in presenting a dance. This research is a Class Action Research conducted in 2 cycles, each cycle consists of four stages, namely planning, action, observation, and reflection. The students involved in this study were 32 students from class VIII B Berbah Middle School 2. There are results of research showing that there is an increase in musical sensitivity and an increase in the quality of the expression of motion of *Bedana* Dance. The results in cycle I stated that there was no improvement that was good enough because there were still 8 students (25%) who did not have good motion quality and there were still 19 students (59%) who were not sensitive to *Bedana* dance accompaniment. The results of the evaluation in cycle II of all students as many as 32 students (100%) have succeeded in achieving the success criteria of the action. This means that musical sensitivity can improve the quality of expression of students' movements in dancing.

**Keywords**—classroom action research, musical sensitivity, quality of *Bedana* dance motion expression.

## I. INTRODUCTION

In the learning process of cultural arts in Berbah Middle School 2, students are generally given material about one Javanese dance which is a local art, while the current curriculum requires students to be able to receive dance material from outside Java (Nusantara). Nusantara dances must be studied by students so that students are more familiar with the culture in Indonesia. However, it is not easy for students to be able to receive dance material that they have never previously obtained because there are differences in dance characteristics from each region in Indonesia. For example, the dance accompaniment in Yogyakarta is certainly different from the dance accompaniment from the Lampung region.

*Bedana* dance music is a musical accompaniment of dance from outside Java without using a set of gamelans [1, 2]. The existence of difference in accompaniment will make the movement produced by students different from dance moves as usual. How big is the level of sensitivity of students

towards the accompaniment of *Bedana* Dance because the students who will be the object of the study are identical to the frequent listening to Javanese gamelan accompaniment. Therefore, students cannot immediately understand the variety of dance movements and are sensitive to the accompaniment. Students must be able to practice dance moves in accordance with the musical accompaniment because dance is closely related to music as its support. When a dance is performed without accompanying music, the dance will not look attractive to watch, and vice versa.

Dance movements that are practiced faster / slower than the accompaniment music will indicate that students do not have sensitivity to accompaniment [3, 4]. Students who are sensitive to the accompaniment of *Cendrung* dance seem to have a sense when practicing various dance movements. Sensitivity to accompaniment can also make students as dancers more animating every move made. In this study, the researchers identified that the musical sensitivity possessed would have an effect on improving the quality of dance movements of students.

The goal is to find out the sensitivity of students can affect the quality of expression of dance movements, become a new study in the world of art especially for dance or dance education and find out the influence that arises between musical sensitivity and the quality of expression of motion in dancing.

The remainder of this paper is organized as follows: Section II describes the literature review. Section III explains the data used and proposed research method. Section IV describes the results. Finally, Section V concludes this work.

## II. LITERATURE REVIEW

### A. Musical Sensitivity

Traditionally the relationship between music and dance is very close. Both come from the same source, namely human rhythmic impulses or instincts. According to the online version of the Big Indonesian Dictionary, it is sensitive that it is easy to feel or easy to stimulate and sensitivity can be interpreted as being able to react to a situation. Whereas accompaniment or dance music is a tone or arranged into a rhythm and song. Accompaniment can be called music that accompanies.

The sensitivity of accompaniment is the sharpness of feeling to be able to follow accompaniment or music carefully. Accompaniment sensitivity is needed by dancers so that they can understand and understand the rhythm of music to be able to absorb the count in each motion in the dance. If someone has a high musical sense, they will not memorize the motion but immediately memorize the music of the dance accompaniment [5, 6].

From the explanation above, it can be concluded that the sensitivity of accompaniment means moving according to the sound heard through a musical instrument. Accompaniment exists as a complement to dance that must be understood by dancers. To be sensitive to accompaniment music, dancers must understand and pay attention to the material that has been obtained. The sensitivity of accompaniment can be sharpened by always repeating the material that has been received.

The function of accompaniment (music) in dance [7], as follows:

1) *Give rhythms (help set the time)*

A dance consists of rhythmic movements, arranging or determining rhythm, it is very difficult to dance without music. The rhythm in dance is the fast and slow timing of a series of movements, and needs to complement and accompany each other.

2) *Give an illustration or picture of the atmosphere*

Music can be used as a medium for the emergence of an atmosphere or illustration that is closely related to the character of the dancer, especially in traditional dance that is in dire need of various situations. As for the character in the atmosphere of the dance, among other things the character is subtle, the character disappears, and is strong. The depiction of characters can be supported by a soft, loud and firm music in accordance with the character of the character that is raised. It is important to portray the atmosphere in music so that the audience does not feel bored and look more attractive.

3) *Helps reinforce the expression of motion*

Motion in the dance certainly has pressures governed by energy. Strengthening the expression of motion will be more perfect when accompanied or reinforced by the beat of musical instruments as dance accompaniment. One of the musical instruments that can reinforce motion is *kendang*.

4) *Stimulation for dancers*

The basic elements of dance are motion and rhythm. Hence, the basic elements of music are rhythmic and melodic tones. Where there is dance there must be music. Music is the pulse in a dance. In dance, motion and music are two elements that complement and help one another. Music is a dance partner that must not be abandoned, music can provide a harmonious rhythm so that it can help regulate rhythm or calculation and can also provide an overview in the expression of a motion. Music or dance accompaniment can also be used as a stimulant for dancers so that dancers can feel their every move.

B. *Motion Expression Quality*

The readiness of a dancer's body will have an impact on the quality of dance movements. The quality of dance motion related to the element of dance includes motion. A quality movement will be seen when a dancer performs the right dance moves with the various forms of dance movements. In his book entitled Principles of Body Exercise, according to Yulianti in [8] explains that the quality of motion is a person's ability to move according to what is desired.

In learning dance, the quality of motion is needed with the effort that dancers can do dance moves to the fullest. The quality of motion referred to in this discussion is when students as dancers are able to practice various dance movements in accordance with the variety of motion that is in the dance. Whether or not the quality of motion practiced is determined by the form of motion, dancing and rote skills. If the motion done is not in accordance with the range of motion that exists, then the student does not have a good quality of motion in dancing.

C. *Bedana Dance*

*Bedana* dance is a traditional dance that has taken root and is felt as a result of the culture of Islamic breathing, which is owned by the supporting community as a symbol of a very broad tradition of a view of life and a friendly and open environment. This dance is a folk art that is familiar and one of the cultural values that can be used as a way of interpreting something such as association, love, sincere brotherhood is a characteristic of traditional that will not be separated [9].

The populist traditional dance of the Lampung region which reflects the life of the Lampung people as a manifestation of the symbols of customs, religion, ethics that have been fused in the life of the people of Lampung. This dance is usually performed by young people in traditional events and informal events as an expression of joy. *Bedana* Dance functions as a means of entertainment, folk art that is familiar and united and contains cultural values that can be used as a way of interpreting relationships, friendship and love in friendship.

### III. MATERIAL & METHODOLOGY

The research procedure is structured to facilitate the process of the research process. The procedure is prepared in the form of stages that will be carried out by the researcher, besides that the stages that are prepared are also guidelines for the research process to be more directed. According to Kurt Lewin stated that PTK consists of several cycles, each cycle consists of four steps, namely: (1) planning, (2) action or action, (3) observation, (4) reflection.

Data collection is used as a basis for the use of reports both oral and written. Data collection was carried out using test and non-test methods because in this study the data were revealed through qualitative classroom action research (PTK) research methods. Data collection is carried out through the appearance of research subjects, diaries, observations, interviews and documentation.

This study uses classroom action research methods [10]. Classroom action research is a form of self-reflection activities carried out by education actors in an educational situation to improve justice about: a) their educational

practices, b) their understanding of these practices, and c) situations in which practice the practice is implemented.

Classroom action research can also be interpreted as a scientific activity carried out by the teacher in his own class by designing, implementing, observing and reflecting and participatory which aims to improve or improve the quality of the learning process in his class [11, 12].

#### IV. RESULTS AND DISCUSSION

Before conducting research, researchers must know how the initial condition of VIII grade students in Berbah Middle School 2. In the pre-cycle stage or often referred to as the initial condition, the researcher conducted a test to determine the condition of the dance quality of students of SMP Negeri 2 Berbah through the sensitivity of dance accompaniment. Initial test results can be used as a reference for researchers to carry out the next action. The average score obtained by students in the pre-test of the quality of the pre-cycle dance motion on the aspect of the motion form is 2.65, the aspect of dancing skills is 2.38, and the memorization aspect is 2.4. Whereas for the average score of accompaniment sensitivity pre-test on the precision aspect 1.8, the accuracy of taste is 1.58 and the accuracy of the rhythm is 1.4. Based on the statement, the test results to determine the quality of motion through sensitivity of dance accompaniment have less predicate due to the average score obtained by students in the aspect of assessment is still less than two (<2) (see Figures 1 and 2).

##### A. Statement of results

- CYCLE I

The average score obtained by students in the form aspect of motion 3.74, aspects of dance skills 3.42, and memorization 3.48. The average score obtained by students on the accompaniment sensitivity test of the accuracy aspect is 3.00, the sense accuracy is 2.81, and the rhythm accuracy is 2.84. There has been an increase but not yet optimal. This can be seen in the aspect of accuracy of taste and accuracy of taste is still in the predicate less.

- SIKLUS II

In this second cycle, the average score obtained in the form aspect of motion is 3.90, aspects of dancing skills are 3.60, and the memorization aspect is 3.73. While the sensitivity of accompaniment obtained an average score of 3.93 for aspects of accuracy, accuracy aspect of 3.60, and aspects of accuracy of rhythm 3.60. From this statement, the quality of student dance movements through the sensitivity of the *Bedana* Dance is in the title Good.

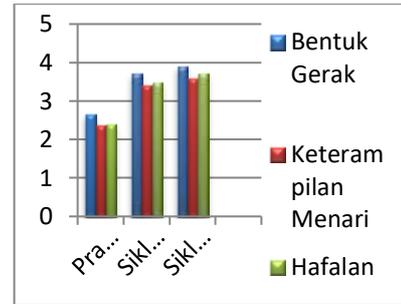


Fig. 1. Results of Dance Motion Quality Evaluation / Test (Aspects of Movement, Dancing Skills, Memory) in Pre Cycle, Cycle I and Cycle II.

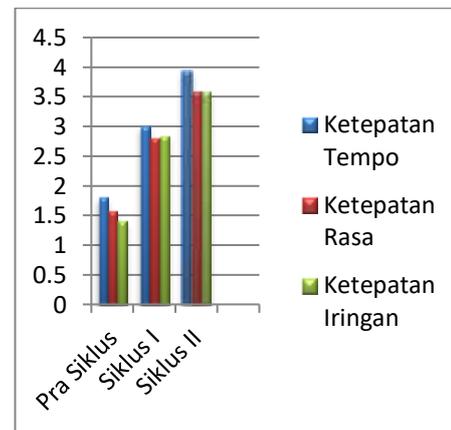


Fig. 2. Accompaniment Evaluation / Test Results (Aspects of Tempo Accuracy, Taste Accuracy, Accompaniment) in the Pre Cycle, Cycle I, and Cycle II

Implementation of cycle I begins with the planning process. Researchers compile a program that will be implemented to improve the quality of dance movement through students' sensitivity to dance accompaniment. The researcher gave two exercises to the students, the first one the students were invited to review the various motions of *Bedana* Dance and the two students were given an accompaniment sensitivity exercise by way of students' accompaniment sensitivity from the pre cycle. The average score obtained by students in the form aspect of motion 3.74, aspects of dance skills 3.42, and memorization 3.48. The average score obtained by students on the accompaniment sensitivity test of the accuracy aspect is 3.00, the sense accuracy is 2.81, and the rhythm accuracy is 2.84. There has been an increase but not yet optimal. This can be seen in the aspect of accuracy of taste and accuracy of taste is still in the predicate less. The researcher observed that the less optimal score was obtained because there were still some students who were not yet serious in following the learning process. In cycle I students still talk with friends and treat friends next to them. Therefore, researchers formulate a more mature plan for further action in order to get maximum results and see a significant increase.

Cycle II takes place with more mature preparation. Researchers identify problems through evaluation / test results in cycle I. Based on observations that have been made, the implementation of training to improve the quality of

student dance movements through the sensitivity of *Bedana* Dance accompaniment is not optimal. In cycle I, there was a significant increase in the quality of student dance movements but not for students' sensitivity to *Bedana* Dance accompaniment. The increase seen in students' sensitivity to accompaniment is only a little. Therefore, the actions in the first cycle have not been felt successful. The plan for the second cycle, the researcher will focus more on increasing the sensitivity of students to the accompaniment of *Bedana* Dance to later be the accumulation of the results of the improvement in the quality of dance movements of students through sensitivity to the accompaniment of *Bedana* Dance.

The design of the exercise that will be applied in the second cycle is almost the same as the first cycle, but in the second cycle the intensity of the exercise for students' sensitivity to accompaniment will be added. Students are asked to concentrate more on listening to the accompaniment of *Bedana* Dance which is played twice repeatedly by the researcher. Researchers and collaborators consider increasing the amount of training given to students so that there is a change in sensitivity to the significant accompaniment of *Bedana* Dance. Agreements taken by researchers and collaborators that the exercise will be implemented 3 times repetition, 2 repetitions together and 1 repetition with the group. After doing the exercise there were 2 male students (6.25%) who still could not practice the various movements of *Bedana* Dance in accordance with the accompaniment, but this is understandable because the abilities of everyone are different. After the training process was felt sufficient, the researcher again conducted a test to see the improvement that occurred from cycle I. In this second cycle the average score obtained in the aspect of motion was 3.90, aspects of dancing skills 3.60, and rote aspects 3, 73. While the sensitivity of accompaniment obtained an average score of 3.93 for aspects of accuracy, accuracy aspect of 3.60, and aspects of accuracy of rhythm 3.60. From this statement, the quality of student dance movements through the sensitivity of the *Bedana* Dance is in the title Good. Therefore, actions in cycle II can be said to be successful. Students have tried to be able to practice the various movements of *Bedana* Dance according to their accompaniment well. Students are already active in class when participating in learning activities, many students have asked and there are no more students who talk with friends when the teacher is explaining in front of the class.

Judging from the movement of the graph above, the average value for the assessment of the quality of dance motion and sensitivity to dance accompaniment has experienced a significant increase after conducting the given training program. It is evident that students have experienced an increase in the quality of motion through musical sensitivity in dance accompaniment, clearly seen in the diagram of each cycle that sensitivity to accompaniment can improve the quality of dance movements.

#### *B. Discussion*

The results obtained through this study prove that the musical sensitivity possessed by students can influence the improvement of the quality of dance movement expression. The researcher was satisfied with the results obtained because it was in accordance with what the researcher was thinking before doing the research. The results of this study are

expected to be an additional knowledge for research before and after.

#### V. CONCLUSION

Improving the quality of student dance movements can be seen when students perform various movements of *Bedana* Dance in accordance with the dance accompaniment. Of the two cycles applied by the researchers, there was an increase in the test results of students of SMP Negeri 2 Berbah in each cycle. The average value obtained by students for the quality of dance movement in cycle I is 3.54 and the average value of sensitivity to accompaniment is 2.86. The average value in the first cycle has shown that there is an increase in students when viewed from the initial conditions (pre-cycle), but there are still some students who have not exceeded the standard of success of the action. In cycle II the average value of students on the quality of motion and sensitivity to accompaniment has reached 3.70. There is a fairly good increase from cycle I to cycle II. Thus, it can be said that musical sensitivity training in dance accompaniment can improve the quality of dance expressions of students of SMP Negeri 2 Berbah with the results of 100% of students meeting the criteria for success of the action.

With the success that has been obtained in this study, the researchers plan to propose to art and culture subject teachers to apply this sensitivity training to the next learning process so that students can know and be sensitive to dance accompaniment from outside Java. In addition, sensitivity training to accompaniment is also very useful to improve the quality of motion expression when dancing.

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