

KRIDHO TARUNA DAYAKAN DANCE CHOREOGRAPHY

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ABSTRACT

1. Situation Analysis

Studio Arka Kawedar is A group or receptacle dedicated art. For maintain, develop, and conserve art culture traditional, especially art dance Mask ireng in Sleman, Yogyakarta. Studio This own role important to look after inheritance culture. Java And teach generation young about values And contained meaning . In dance Mask ireng, The Topping Ireng Secretariat at Arka Kawedar Studio is the administrative center and activities related to the development, implementation and documentation of various activities related to the Topping Ireng dance. The secretariat may have administrative space equipped with the necessary equipment and facilities to manage performance schedules, member registration, and coordinate various studio activities. Arka Kawedar Studio may have a special section or facility for documentation in the form of photos, videos and notes related to performances, rehearsals and other events involving the Topping Ireng dancers. This is done by the choreographer or dance teacher who is related to the studio. Arka Kawedar Studio with its Topping Ireng Secretariat is a place that plays an important role in maintaining and reviving the art tradition of Topping Ireng dance in Yogyakarta. With relevant facilities and space, this studio can continue its mission in preserving and developing this valuable cultural art.

The change in the choreography of the "KidoHo Taruna Dayakan" from 30 minutes to a duration of 10 minutes which was carried out by the UNV PPM Arka Kawedar Studio was an important step in maintaining the suitability of the dance in the context of a shorter performance. Even though the duration is shorter, it is important to ensure that the message of the dance and its cultural elements are preserved. With proper management, this dance can still have a significant cultural impact in the relevant facilities.

Dance KidoHo Cadets performance is a tradition art show that has root deep in our society, Jawa, especially in Sleman, Yogyakarta. Analysis This art For give understanding about condition latest dance dance KidoHo Cadets performance, not just aspects like popularity, development, and role in society. KidoHo Taruna Dayakan dance is a traditional Javanese dance that has long historical roots. Usually, this dance is accompanied by gamelan and features a dancer wearing a black mask (ireng) which has a spiritual and symbolic meaning. This dance is closely related to Javanese animism and dynamism, and is often performed in various traditional ceremonies, celebrations and cultural events. The KidoHo Taruna Dayakan dance today still holds a special place in Yogyakarta culture. Although in recent years its popularity has fluctuated, many art groups and communities are trying to maintain and revive this tradition. These efforts are carried out through regular performances, collaboration with young artists, and participation in cultural festivals.

Several KidoHo Taruna Dayakan dancers today are trying to present modernity along with their performance. This can include the use of dance elements to appeal to the younger generation. Despite concerns about possibly undermining the traditional essence, these innovations have also helped the dance remain relevant in an evolving cultural context. Several educational institutions in Yogyakarta integrate the KidoHo Taruna Dayakan dance into cultural education programs. This helps the younger generation to understand their cultural heritage in greater depth. However, the challenge in teaching this dance is to maintain a balance between spiritual and artistic elements. The main challenge is to maintain spiritual and cultural values in the KidoHo Taruna Dayakan dance without sacrificing innovation and development. It is important to maintain a balance between spiritual aspects and contemporary needs. Attracting the interest of the younger generation is crucial to ensure the continuity of this dance. Presenting modern elements that are relevant to them can help with this. KidoHo Taruna Dayakan dance requires support from the government, cultural institutions and the community so that it can continue to develop and be maintained.

1. Theory Basis / Literature Review

Approach choreography can use For create combined movement .elements traditional and modern. This possible dance For express idea And emotion with free through diverse movements . And innovative. Dancers can take advantage of all the space around them, including vertical and horizontal spaces. Movement can explore various dimensions of space, creating dynamic and interesting visuals. This approach also allows the integration of technology and multimedia in dance. Dancers can interact with visual projections, sound or other interactive elements to create a rich narrative experience. This approach provides a wider range of creativity to choreographers and dancers. There are no strict restrictions related to certain traditional rules, which allow free exploration of ideas and ideas. In the dance choreography "KidoHo Taruna Dayakan", a contemporary choreographic approach can help create movements that combine traditional and modern elements in a fresh and innovative way. This can allow dance to remain respectful of cultural roots while also presenting a look that is relevant and appealing to modern audiences(Murgayro, 1983, hal. 22)

The concepts in art composition theory can help in organizing the overall structure of the dance. The use of space, time and movement dynamics can be carefully orchestrated to create a powerful visual narrative. The use of space in dance involves the way dancers or groups of dancers move and fill the stage space. The concept of space can be used to create dynamic and varied compositions. Placement of dancers on stage, whether in groups or individually, can produce interesting visuals and help tell a story. Time is a critical element in dance. Dancers use time to set the rhythm of their movements. The use of changes in tempo, duration of movements, and certain emphasis on time can give depth and dynamics to a dance performance. It also helps in building the storyline through the line changes. Form in dance refers to the body position and configuration formed by the dancer or group of dancers. The placement and interaction between these shapes can help in creating interesting visual patterns. These shapes can also serve as narrative elements or artistic expressions(Irfyayati, 2013, hal. 88)

Movement dynamics involve how the dancer moves, such as changes in speed, intensity, and quality of movement. These dynamic variations can provide visual and emotional contrast, and aid in communicating different aspects of the narrative. The concepts of balance and contrast can be used in setting up a balanced visual distribution on the stage. Contrasting placement of dancers or dance elements can grab the audience's attention and bring focus to a particular part of the performance. Consistently directed movements by a dancer or group of dancers can help guide the audience's eyes and direct their attention to different parts of the stage. This also contributes to the visual narrative flow. The repetition of certain movements or motifs can give a sense of unity and build narrative structure. Meanwhile, variations in the repetition often produce emotional shifts or changes in the visual story. Directing the audience's attention to specific focal points in a dance performance can have a dramatic impact on narrative. Certain dancers or movements can be brought up as a focal point to communicate an important idea or emotion. The interaction between dancers can create a strong visual connection. The use of choreography that involves alternating, synchronizing, or contrasting between dancers can enhance the overall visual effect(Wisnu, 2017, hal. 109)

The theoretical basis related to the interpretation of emotions and expressions can assist dancers in transmitting messages and emotions to the audience. This involves understanding how body movements, facial expressions, and overall energy can describe feelings. Every body movement can contain a certain emotional expression. Body posture, orientation, and changes in body shape can give an indication of the mood or feelings of the character being portrayed. For example, a straight and straight body could indicate strength or uncertainty. Facial expressions are very powerful in transmitting emotions to the audience. The eyes, eyebrows, mouth and other areas of the face can express feelings such as joy, sorrow, anger or anxiety. The careful use of movement and facial expressions can strengthen the narrative of the dance. The intensity of movement and energy applied in dance can create different emotional nuances(Nurdiyana, 2023, hal. 105)

Movements that are smooth and fluid may portray calmness or gentleness, while movements that are sharp and forceful can convey tension or anger. Dancers need to develop an emotional connection to the characters or narratives they are performing. Understanding the feelings of the characters being played and feeling them deeply can help dancers to portray emotions in a more authentic and touching way. Dancers need to have a wide range of expression, able to depict a different spectrum of emotions. From joy to passion, from anxiety to passion, having the ability to convey a wide range of emotions makes dance more dynamic and engaging. In the end, the harmony between movement and emotion is very important. Movement should be an organic extension of the emotion being acted out, not just a physical movement separate from what it is trying to convey. Each dancer has a personal interpretation of how emotion is expressed through movement and expression. This creates diversity and depth in the interpretation of emotion in dance performance(Supriyanto, 2016, hal. 24)

This concept focuses on how dancers utilize the physical space around them to create various movements and formations. The use of floor, height, and distance can provide an interesting visual conveyance of choreography. Dancers can take advantage of the entire stage floor to move and interact. Movements on the floor, such as rolls, crawls, or changes in body position, can add a different visual dimension and change the viewer's perspective. Dancers can change their height or level of movement to create variations in the composition. The use of up (high, middle, and down low) gestures can create interesting visual contrast and assist in guiding the viewer's eye to different parts of the stage. Placement of dancers at different distances can create interesting visual dynamics. The space between dancers can form certain patterns or configurations that support the narrative or message to be conveyed. The movements played by dancers can form changing patterns in space. These patterns can serve as interesting visual elements and allow dancers to interact with the space around them. Dancers can use the direction of movement to direct the audience's attention to different parts of the stage (Dukut, 2020, hal. 104).

Well-directed movement can help convey a clear narrative or focal point. How the dancer fills the space with movement also plays an important role. Effectively filling space can create a more compact and dynamic appearance, while using open space can give a broad and open impression. In some choreographies, additional visual props or elements may be used to manipulate the space. Props such as curtains, mirrors, or screens can create special effects that involve interaction between the dance and the object. Theories about the relationship between music and movement can help determine the rhythm and structure of movement that goes along with the flow of the music used in the performance. Each dance has cultural roots that can give the performance more meaning and depth. Understanding the cultural background of the dance helps dancers and choreographers respect tradition and embrace distinctive elements. The use of traditional gestures, costumes, music or cultural symbols can give the performance an extra dimension. Cultural symbols can be used to communicate deep messages related to history, identity or cultural values. Dancers may utilize movement or visual elements that have meaning in certain cultures to convey a deeper message to the audience. In some cases, dancers can adapt to culture by combining different cultural elements to create a unique narrative. This can create performances that celebrate cultural diversity or depict the confluence of different cultures. Understanding the narrative to be conveyed through dance helps guide choreographic decisions.

From start to finish, the dance choreography process involves many stages, from conceptualization to the final performance. Each stage has its own challenges and requires careful planning and execution. Collaboration between dancers and choreographers is essential to create a cohesive and impactful performance. Dance movements help dancers communicate messages authentically. In some cases, traditional dances can be adapted to contemporary cultural contexts or current issues. This allows dance to become a powerful medium of expression in raising social, political or psychological issues. In incorporating elements of different cultures, it is important to maintain respect for all the cultures involved. It can also provide opportunities to celebrate diversity and promote cross-cultural understanding(Sumandya, 2014, hal. 134)

If the dance involves more than one dancer, the theory of group cooperation can help in managing formations, joint movements, and synergy between dancers. Blending innovative concepts within artistic traditions can help in creating works that respect cultural roots while also featuring fresh and contemporary interpretations. Group collaboration involves placing dancers in the right formation to support the story or message you want to convey. Choreographers can take advantage of the dynamics of form and space to create interesting visuals. Coordination and synchronization between dancers are essential to create an orderly and uniform look. Careful practice and practice is required to achieve the compactness of joint movements. Dancers in a group must have emotional awareness of one another. This helps in creating a strong emotional connection in the performance and allows dancers to feel and respond to each other better. Successful collaboration requires trust between dancers(Bi Lino, 2008, hal. 196)

Good communication within group helps in solving problems and avoiding misunderstandings. Each dancer can have a different role in the group, with specific moves or roles they play. This distribution of roles can create variations in movement and depict different character dynamics. Interpersonal relationships between dancers can affect the quality of their collaboration. Mutual understanding and harmonious cooperation help create a positive and productive atmosphere. Interest and repetitive practice is very important to achieve good group cohesion. This allows dancers to develop joint skills, better synchronization and a deeper understanding of the performance. In group choreography, dancers can contribute creative ideas that enhance the performance. Taking into account the contributions and suggestions of all group members can create a more diverse and richer performance.

1. Problem Identification and Formulation

From analysis above several possible problem , resolved Why only one year with PPM activities . Existing problems , with the duration of the KidoHo Taruna Dayakan dance for children has not been well worked out. Implementation of this PPM Also has done And However need There is effort For increase KidoHo Taruna Dayakan dance choreography . In this PPM, formula problem to be resolved during the activity program are : How practice dance Mask ireng with coaching art For regeneration ?

1. Activity Purpose

Objective activity deviation On Community (PPM) : is For give coaching And training regeneration young about dance Mask order to have knowledge in work art And can applied on activity do art .

1. Activity Benefits

The benefits of this Service Program activity include :

1. For the PPM Team to be able to express applied knowledge related to dance. Can train and foster young regeneration in applying the Topping Ireng dance for the development of traditional artistic creativity.
2. The Arka Kawedar organization has the abilities/skills in the movement techniques of the Topping Ireng dance. The knowledge and skills of children, youth and adults as community supporters of the Topping Ireng art increase in material absorption. The ability to make up and clothing can be handled by members of the Arka Kawedar organization and have the ability to process dance performance.

CHAPTER II

PPM ACTIVITY METHOD

1. Problem Solving Framework

Framework solving problem done : in activity This is as following :

1. Researching the history and meaning of KidoHo Taruna dance art and the concept of empowerment through art
2. Designing choreography that combines traditional values with a touch of populist dance
3. Organize training for the community to learn and participate in dance choreography
4. Integrate traditional elements such as movement, music and costumes in relevant choreography
5. Inviting the public and participants to attend training and preparation for the art
6. Organize dance performances involving the community and workshops to increase understanding

1. Target Audience

The target of the training is the Topping Ireng studio, especially for children in Kadulawah, Margorejo, Kec. Tempel, Sleman Regency, Special Region of Yogyakarta with 25 participants.

1. Activity Method

The method of implementing PPM activities in the form of outreach and workshops is as follows:

1. Study of literature
2. Overview of dance theories, choreography concepts, and community empowerment through art.
3. Observation and Participation
4. Observing and interacting with the community regarding the KidoHo Taruna Dance
1. Lecture, discussion, and group answer methods are used to convey information about the KidoHo Taruna Dayakan dance
2. Methods of Training and Workshops
3. Involve students and the community in order to develop the choreography of the KidoHo Taruna Dayakan dance
1. steps Activity
1. Preparation : early activity This team coordination related PPM team with material And technical implementation in the field as well as administration And licensing as well as observation early .
2. Determination participant training : how many participants of this activity planned that is around 20 and 10 members
3. Process Training : after determine And There is agreement between the PPM Team and participant training so step furthermore is determine place training And supporters .
4. Exercise held during 3 month that is month June until August 2023 day meeting that held on day Saturday until Sunday , 09.00 to . by 12.00 WIB.
6. Results training expected can use For support show in framework the participation of the Arka Kawedar Studio children in the Ireng Mask dance , namely the KidoHo Taruna Dayakan dance

CHAPTER III

IMPLEMENTATION OF PPM ACTIVITIES

1. Results of Activity Implementation

PPM training activities KidoHo Taruna Dayakan dance on date 5 August 2023 followed by 25 people awarded to whole children the Arka Kawedar studio in Kadulawah , Margorejo , Kec . Pate, Distric Sleman , Special Region of Yogyakarta, location activities at the Arka Kawedar Studio Secretariat : participants . very enthusiastic follow activity This from beginning until end activity with the staging And by use costume stage . Children in the Workshop Mask ireng study more Lors about culture local And tradition dance KidoHo Cadets , improve understanding they about art culture . The children developed dance and choreography skills through training and workshops provided by the PPM Team. Children feel more confident and excited because they can participate in local cultural activities performed by the children of their cultural background. The PPM UNV team will collaborate with the Arka Kawedar art studio team to understand the characteristics of children and dance styles that suit them. Then, dance moves will be arranged in a fun and challenging way for children, so they can feel the joy of following the choreography. The choreography will also feature interactive elements, perhaps by including children so that children can participate directly, such as to introduce the positive values contained in the theme "KidoHo Taruna Dayakan". In this choreography, the UNV PPM Team will combine elements of simple and interesting dance movements, so that children can easily understand and follow them. The process of making choreography involves an approach that focuses on developing children's creativity. The PPM UNV team will collaborate with the Arka Kawedar art studio team to understand the characteristics of children and dance styles that suit them. Then, dance moves will be arranged in a fun and challenging way for children, so they can feel the joy of following the choreography. 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