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CHOREOGRAPHIC FORM OF THE "KEMBANG PASESER" DANCE BY EDI POTTRE KONENG, SUMENEP DISTRICT

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Abstract : *Kembang Paseser is a dance work by Edi Susanto that carries the theme of nature created in 2009. Kembang Paseser means the agility and alertness of coastal girls, which is identical with beauty while Pasisiran is the life of the people in Paseseran (on the seashore). This work was inspired by a coastal girl who was waiting for her father to come home from sailing happily, while her mother was waiting for her daughter to bring the results of sailing fish that were contained with kerre. The objectives of the research studied were: (1) Stages of Kembang Paseser Dance Choreography at the Pottre Koneng Art Studio, (2) Form of Kembang Paseser Dance. The research method used is descriptive qualitative. The results of this study indicate that the Kembang Paseser Dance is a Traditional Dance from the Pottre Koneng Art Studio, this dance takes the coastal concept where the movements use existing Dance movements that are further developed, namely from the Madura Paraben Dance. The choreography of the Kembang Paseser Dance includes several stages, namely Exploration, Improvisation, and Composition. The Kembang Paseser Dance has 20 types of movements and 11 floor patterns that can change according to the performance. Beautiful make-up using a bun decorated with 3-colored flowers (yellow, red, and green) and a combination of yellow, red, green eye shed colors that look fresh. The accompaniment to this dance is the Madura-an song in the form of a red "kerre" which is usually used for containers for sailing results. The conclusion in this study is that the Kembang Paseser Dance is a Traditional Dance from the Pottre Koneng Art Studio, this dance takes the coastal concept where the movements use the creativity of the choreographer and also the existing Dance movements are developed again, namely the Madura Paraben Dance.*

Keywords : *Form, Choreography, Kembang Paseser Dance*

1. INTRODUCTION

Dance is one of the arts that has an important meaning in human life because it can provide various benefits, such as entertainment and a means of communication. Given its benefits to society, dance can live, grow and develop throughout the ages in accordance with cultural developments (Jazuli, 1994:1). Dance is one of the cultures of the art branch. As part of the arts, dance has its own characteristics that can be seen from several indicators in art performances. The characteristics of a dance can be seen from the movements, costumes, musical accompaniment, make-up, and floor patterns. Dance is a means of expressing the human soul that can be expressed through rhythmic, beautiful and regular movements that are carried out by moving the body parts. Indonesia consists of several islands and several tribes or ethnicities that occupy various regions that are part of the Unitary State of the Republic of Indonesia (NKRI). Indonesia, which consists of various ethnicities, certainly has a diverse culture with types, forms, traditions and traditional arts that have their own characteristics per region, including on Madura Island, East Java Province (Sukari and Wuryansari 2019).

Sumenep City is the capital of Sumenep Regency which is also the center of government and economy of Sumenep Regency. In this city there are several historical buildings that are closely related to the Sumenep Palace (Kingdom) in the past, including: Asta Tinggi Sumenep (the tombs of the kings and their families), Sumenep palace (palace, currently located in the official residence complex of the Regent of Sumenep), Kali Mo'o Fort (currently only the fence remains), Taman Sare (formerly a bathing pool in the palace complex, currently open to the public). Sumenep Regency has a wealth of traditional performing arts, some of which are still preserved to this day. Various performing arts that still exist today include Saronen, Loddrok, Topeng Dhalang, Topeng Gulur, Kerapan Sapi and new forms of choreography that are still based on or related to the Madurese tradition (Sumenep).

A studio is a place or facility used for arts, be it painting, dance, music, or performing arts. A studio is identical to learning activities in a community group that develops a particular field including traditional arts. A studio is also another form of non-formal education. This form of education is organized for people who need educational services that function as a substitute, addition, or complement to formal education in order to support lifelong education (Luqman Fajar Nugroho, Djono and Sariyatun, 2016:151). A dance studio tends to be more of a preparation for professional activities, so there are performance targets in its activities. A dance studio is an organization that includes many people such as young people as a place to channel talents and as a place to practice.

There are several studios that manage and develop art, one of which is the Pottre Koneng Art Studio located in Pabian Sumenep. The Pottre Koneng Art Studio was founded on September 29, 2000 under the leadership of Mr. Edi Susanto. Previously, the Pottre Koneng Art Studio was located on Jl. Teuku Umar 23, Pandian Village, Sumenep City District. However, over time and with the increasing number of members, the Pottre Koneng Art Studio moved to Jl. Adenium Lontar 1 no.10 Pabian Sumenep, Sumenep City. The Pottre Koneng Art Studio has a variety of arts such as: performances, dance, music, and make-up. For example, in Dance Arts there are the Muwang Sangkal Dance, Samper Nyeteng Dance, Paraben Madura Dance, Kembang Paseser Dance, Cebbhing Masolla Dance. As well as musical arts, namely daul music which is held directly by Mr. Edi Susanto (interview March 31, 2023).

In this study, the researcher is interested in one of Mr. Edi Susanto's works, namely the Kembang Paseser Dance which has a good choreography process, both in terms of movement arrangement, costumes, music processing, and floor patterns. The choreographer created this dance when he spontaneously saw coastal girls and the community who were waiting for the arrival of fishermen to help lower fish, in activities mostly involving girls. The choreographer created

this dance as a creative dance and this dance also received many champion appreciations, namely the Sumenep Regency Dance Festival (5 best presenters) in 2009, the RRI Dance Festival representing RRI Sumenep throughout East Java (2nd Place) in 2011, the Madura nuance dance festival throughout Madura (5 best presenters, 3 best costumes, 5 best music arrangements) in 2014, the East Java coastal dance festival (5 best presenters) in 2015. This dance was created based on the choreographer's own wishes.

Kembang Paseser is a dance work by Edi Susanto that carries the theme of nature created in 2009. Kembang Paseser means the agility and alertness of coastal girls, which is identical to beauty while the coastal is the life of the people in Paseseran (on the seashore). This work was inspired by a coastal girl who was waiting for her father to return from sailing happily, while her mother waited for her daughter to bring the results of sailing fish that were contained with kerre. So from there Edi Susanto created a dance work entitled Kembang Paseser Dance. This dance began with a choreographer who was attending an event in one of the villages and accidentally saw a scene of village girls who were waiting for their father to return from sailing, so the choreographer had the intention to make it a dance.

The urgency in this study as a reference for traditional dance, makes this dance preserved in the form of the Kembang Paseser Dance. Therefore, with the existence of the Kembang Paseser Dance, it will be known by generations. This will support the preservation of the Kembang Paseser Dance.

The uniqueness of the Kembang Paseser Dance has an agile movement form that describes the process of a fisherman girl from waiting for arrival to bringing the results of sailing, and getting a lot of appreciation for champions throughout Madura. So that in this study has a research objective, namely to describe the exploration stage, improvisation stage, and composition stage of the Kembang Paseser Dance by Edi Susanto at the Pottre Koneng Art Studio, Sumenep Regency.

2. METHOD

The approach taken by the researcher in this study, using a qualitative approach type, this approach is a qualitative design in which the researcher describes and interprets the same patterns of values, behavior, beliefs, and language of a group with the same culture.

This type of research is descriptive research. The research in question is research that is carried out intensively and in detail on a particular organism, institution, or symptom through observation or analysis to produce descriptive data. Descriptive data is data in the form of written or spoken words from people, symptoms or behavior that are observed (Moleong, 2017:04). From the explanation of the approach and type of research chosen by the researcher, in this study, the researcher conducted an interview with the owner of the Pottre Koneng Studio as a source of research.

The material object in this study is the Kembang Paseser Dance Form by Edi Susanto at the Pottre Koneng Studio, Sumenep Regency, located on Jalan Adenium, Lontar 1 No. 10 Pabian Sumenep, Sumenep Regency. This study focuses on the choreography of the Kembang Paseser dance. The formal object is the choreography process in the Kembang Paseser dance.

Data collection techniques in this study are through observation, interviews, and documentation studies. Observations in this study began with observing the Kembang Peseser dance to find out the origin, dance form, dance choreography, and musical notation of the Kembang Peseser dance. The next step is interviews with sources ranging from dance arrangers, dance performers, art and culture teachers, and karawitan trainers to obtain supporting data for the Kembang Peseser dance. The last technique is documentation studies which can be in the form of audio, images and videos. Such as the accompaniment of the Kembang Paseser Dance, Photos of the Kembang Paseser Dance

performance and Videos of the Kembang Paseser Dance performance.

The research data sources obtained by the researcher are primary data sources and secondary data sources. Primary data sources are data sources obtained directly from the original source (not through intermediary media) for example by interviewing the informant. The primary data source, the researcher came directly to the home of the informant who would provide information about the Kembang Paseser Dance. While for the secondary data source, it was obtained by observing the video recording of the Kembang Paseser Dance performance and the researcher listened directly to the Kembang Paseser Dance accompaniment in the form of audio and CD.

This study uses a credibility test to test the validity of the data. Testing the credibility of data or trust in qualitative research data is carried out by extending observations, increasing perseverance in research, triangulation, discussions with colleagues, negative case analysis, and member checks (Sugiyono, 2013: 368). While for the triangulation test in this study, what was used was technical triangulation, time triangulation, and source triangulation.

The data analysis techniques used in this study are first, namely data condensation referring to the process of selecting, focusing, simplifying, abstracting, and or transforming data that appears in the contents of written notes, interview transcripts, documents, and other empirical materials. After that, data display or presentation of data as a collection of structured information that allows for drawing conclusions and taking action. And the last is verification or drawing conclusions.

3. RESULT AND DATA COLLECTION

The creation of the Kembang Paseser Dance departs from the basic idea or initial idea of the choreographer, namely wanting to create a dance work that depicts coastal communities. According to Hadi, (2011: 70-80) choreography is dance experiences that provide opportunities for activities that can be directed or done independently, and can contribute to the development of creativity, through stages of exploration, improvisation, and composition. For a dancer or choreographer who wants to make it easier to develop their creativity in the choreography process, it seems that these stages must be understood and passed through seriously. The relationship between the three stages is a unity in the choreography process.

The exploration process was carried out by Mr. Edi Susanto and the Team as the creators of the Kembang Paseser Dance by conducting direct observations starting from knowing the character of the coastal community. In accordance with the description of the coastal community in Sumenep Regency who like to work hard, work together, are firm and help each other. The observation is expected to increase or develop ideas or imaginations that will be poured into the form of movement to become a dance. In the interview, Mr. Edi said "e bekto Bapak deteng ka tempat se gebey tarik riya, Bapak langsung a fokus ka re saareanna masyarakat paseseran ruwa bedé se acandon, aghejek, bedé se ngantos molena orang alajer ben se ajemmor jukok kerreng", translated into Indonesian as follows when Bapak came to the place for this dance, Bapak immediately focused on the coastal community all day long, some were gossiping, joking, some were waiting for people to return from sailing and some were drying dried fish. Langkah awal pada Koreografi Tari Kembang Paseser adalah menentukan tema. Bagi kebanyakan koreografer masalahnya adalah mencari ide yang cocok, atau tema, atau motivasi (La Meri, 1986:78). Tema tari lahir secara spontan dari pengalaman total seorang penata tari, yang kemudian harus di teliti secara cermat kemungkinan-kemungkinannya untuk diungkapkan dalam gerak dan kecocokannya dengan kepantasan umum (Murgiyanto, tahun 1983:42). Menurut (La Meri, 1986:83) Pemilihan tema harus lolos dari 5 test sebelum ia

dapat diterima dan digarap: 1). Keyakinan pencipta atas nilainya, 2). Dapatkah di tarikan, 3). Efek sesaat pada penonton, 4). Perlengkapan teknik dari pencipta dan penari, 5). Kemungkinan-kemungkinan praktis yang terdapat pada proyek itu (misalnya ruang tari, lighting, kostum, musik, dsb). Tema pada tarian ini adalah seorang gadis pesisiran yang sedang menunggu kedatangan ayahnya dan kegiatannya dalam sehari-hari (pesisiran).

According to Mr. Edi Susanto, "my idea is not to disturb the theory of tape directly spontaneously because it hinders imagination, when it is not too far from the main event, it is not too far from the community, it is not too far from the family, from the outside, from the inside, and from the outside, and from the inside ... In the formation of movement according to Edi Susanto, several movements from the Madura Paraben Dance are used, namely a dance created by Mr. Edi Susanto in 2002, movements taken from the dance such as the ajelen (walking) leter (sexy) movement, and agility which are redeveloped using the imagination and daily movements of coastal communities such as washing fish, putting fish into kerre (basket). The next process is to observe the movements of people in their daily work such as girls who are waiting for the arrival of families who are sailing on the beach (coastal coast). Exploration of the movements taken such as walking together carrying kerre, carrying the results of sailing using kerre, etc.

In the exploration of the accompaniment, Edi said that in Sumenep, Tong-Tong or Ul-Daul music is one of the music that is widely used in dance accompaniment, therefore Mr. Edi was inspired that daul could be used as an accompaniment to the Kembang Paseser Dance.

In the accompaniment to the Kembang Paseser Dance, tong-tong music and vocal songs about the coast and society are used. The reason for using Tong-Tong is because Tong-Tong music is one of the famous music in Madura Sumenep which has now spread to all cities with the name Ul-Daul, and when the Kembang Paseser Dance was created, tong-tong music was already in the studio complete with its drummers. The instruments used are saron, pengkeng, saronin and kendang. In the exploration of fashion when Edi observed the community there (coastal) for men only wear t-shirts and pants while women wear barokat and samper skirts. So the fashion used for the Kembang Paseser Dance uses striking colors such as green, red, and yellow.

In the exploration of the coastal community's eyebrow makeup, they do not use make up at all, but because this is a dance work, Edi makes the same color as his dance costume, emphasized with bright blush on as a support during the performance.

Exploration of properties obtained when observing fishermen carrying nets, buckets, while women carry jurung (kerre). Because Edi focuses on coastal women or girls, the properties used by coastal communities called kerre are in the form of baskets that are used to hold fish from sailing.

Mr. Edi Susanto, Mrs. Maya, Mrs. Susan, and Mr. Yadi participated directly in the choreography process of the Kembang Paseser Dance. This process also involves dancers and musicians who aim to be able to match the movements and the musical accompaniment that will be created, for the dancers and musicians it is attempted to have experience in the process of making dance. At this

improvisation stage, the choreographer or Mr. Edi Susanto uses previously observed movements by combining them with the accompaniment in the making process and agile, enthusiastic movements emerge, shoulder thrusts, hip egolan, kemayu walk, footwork in place, carrying kerre, etc. This process is done using body parts from head to toe. Mr. Edi "ebekto engkok observe nkok immediately nemmo movement se cocok gebey dance kembeng pasaser riya, ben so sengkok e kembengaghi moso movement se bede e dance paraben madureh" is translated into Indonesian as follows when Mr. directly observed found a movement that was suitable for this kembeng pasaser dance, and Mr. wanted to develop it with the movements in the Madurese Paraben Dance. At the stage of movement improvisation, namely experimenting with movements that have been obtained from the daily lives of coastal communities who are waiting for the arrival of their families from sailing on the coast. At this stage, Edi conducted a search for movements that were done spontaneously, trying out what Edi found at the location during the observation and taking a few movements from the Madura Paraben Dance. After several attempts to create movements from a girl running to the beach and bringing the results of sailing, Edi finally got movements that were grouped into 3 main movements with 12 variations, namely the movement of waiting for the fishermen to return, the movement of taking the results of sailing, the movement of bringing the catch.

At the improvisation stage, Edi used Tong-Tong or Ul-Daul music because this music was suitable to accompany every movement of the Kembeng Pasaser Dance. At this stage, Edi only used a few musical instruments with the help of Mr. Yadi, such as pengkeng, saron, saronin, and kendang. This process took a long time to match the movement count with the music and finally formed the Kembeng Pasaser Dance accompaniment music.

At the improvisation stage of fashion as Edi got at the exploration stage, namely coastal communities only wear kebaya and samper skirts while for men they only wear black pants and t-shirts. But Edi only focused on the girls' costumes and finally the costumes were not much different from the Madurese Paraben Dance costumes but the Kembang Pasaser Dance has a different characteristic from the colors used. The Kembeng Pasaser Dance Costume can change color on its barokat because Edi wants to adjust it when it is performed at night or in the morning with different colors. The colors used have a symbolic meaning of green (symbolizing the religious color where several Islamic kingdoms were founded and developed in Madura), red (symbolizing the strong and tough character of the Madurese people), yellow (symbolizing the grains of rice for the people's agriculture). For the model, Mr. Edi said that he saw the clothes worn by coastal communities such as short knee-length samper, kebaya/barokat, and holding kerre. In this make-up improvisation, Edi initially only wanted to use very simple make-up without using striking colors. But when the experiment was not good, finally Edi tried to use bright colors that were the same as the color of his costume and the results looked very good blending with the costume worn. The color of the make-up used is adjusted to the color of the baroque worn. The stage make-up will be made more striking than the daily make-up.



Gambar 1 Tata Rias Tari Gembeng Paseser

(Doc. Nabilah Zinta A.F 2023)

Tata Busana



Gambar 2 Tampak Belakang

(Doc. Nabilah Zinta A.F 2023)

Gambar 3 Tampak Depan

(Doc. Nabilah Zinta A.F 2023)

A good dance costume is not only useful as a cover for the dancer's body, but also supports the spatial design attached to the dancer's body. Dance costumes contain elements of form, line, color, quality, texture and decoration. The problem is how these elements can imaginatively help the success of the dance composition (Murgiyanto, 1983:98). Dance clothing or costumes are clothing needs worn by the dancer's body on stage that are in accordance with the role being played. The fashion in dance must be in accordance with the concept of the work that will be displayed, both in terms of clothing design and color. The clothing for the Kembang Paseser Dance is all clothing and equipment for the dancer on stage that has a combination of red, yellow and green. The dance costumes used by the dancers from the upper body (head) to the lower body (legs) consist of: Kebaya, Kemben, Necklace, Earrings, Skirt, Right and left side rapek, Belt, Three-colored flowers, Cemol bun, Cucuk Melati, Anklets

The floor pattern depicted by 4 dancers according to the performance, this dance can be danced by many dancers with free patterns or no rules. The floor pattern in the Kembang Paseser Dance has no meaning because this floor pattern can change according to the performance. The floor pattern is the lines on the floor

that are passed by a dancer or the lines on the floor that are formed by the formation of group dancers. Broadly speaking, there are two basic line patterns of floor patterns, namely straight lines and curved lines. Straight lines can be made forward, backward, sideways, or diagonally. In addition, straight lines can be made into V designs and their opposites, triangles, squares, T letters and their opposites, and can also be made into zigzags. Curved lines can be curved forward, backward, sideways and diagonally. From this curved base, snake, circle, figure eight and spiral shapes can also be made into curved designs (Murgiyanto, 1983:142).

Music is closely related to dance because both come from human rhythmic impulses or instincts. In addition to being a means of expression, the human voice can also stimulate movement in humans. In its initial form, dance accompaniment comes from the dancer himself (internal) but in further developments dance accompaniment often comes from outside (external) or is performed by other people. In its pure form, dance and music are able to arouse feelings without having to create associations that force us to make concrete interpretations (Murgiyanto, 1983:53). The musical instruments used are kendang, pekkeng, saron, and saronin.

In dance, properties are divided into two functions, namely: stage properties are all the equipment needed in choreography, placed, arranged on stage, for example: banners, frames, trees, flowers, and others. While dance properties are tools used to support dancers when dancing, for example: sampur, fans, cemong/bhukor, and others.

The property used in the Kembang Paseser Dance is the Jurung (Kerre) which is used as a place for fish when they catch something from sailing.



Gambar 4 Jurung (Kerre)

(Doc. Nabilah Zinta A.F 2023)

The conclusion of the discussion above is that the creation of the Kembang Paseser Dance began with the idea of depicting the life of coastal communities. The process of creating choreography involves stages of exploration, improvisation, and composition that must be carried out with full attention to develop creativity in the dance work. These three stages are interconnected and form an important unity in creating a dance work.

4. CONCLUSION

Based on the results of the author's research on the Kembang Paseser Dance Choreography by Edi Susanto at the Pottre Koneng Art Studio, Sumenep Regency, which has been described page by page. The author can conclude as follows.

The Kembang Paseser dance is a Traditional Dance from the Pottre Koneng Art Studio. This dance takes the coastal concept where the movements use the creativity of the choreographer and also the existing Dance movements are developed again, namely the Madura Paraben Dance. In the Kembang Paseser Dance Choreography, it includes several stages, namely Exploration, Improvisation, and Composition. The results of this process will produce a dance form, namely the form of the dance produced in the choreography process. This Kembang Paseser Dance has 20 types of movements and 11 floor patterns that can change according to the performance. Beautiful makeup using a bun decorated with 3-colored flowers (yellow, red, and green) and a combination of yellow, red, green eye shed colors that look fresh. The accompaniment to this dance is a Madurese song which is further supported by the theme raised, the property is also very beautiful in the form of a red "kerre" which is usually used as a container for sailing results. Related to the results of the study, there are several suggestions as follows, For Choreographers, this research can be used as a reference for choreographers who will create a Dance, and help artists to always work, second for the Studio, this Research can provide support by providing Kembang Paseser Dance material in the Studio in Madura Sumenep, so that many studios know the dance. Third For Sendratasik, this research can be used as a reference for students who will research choreographers or those close to choreographic elements, fourth for other Researchers, this research can be used as a reference in further research related to choreography. In addition, with this research, it can also be used as a reference to deepen the knowledge of choreography in other dances.

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