

## Kinesetic Stimuli as A Study of Motion Development in the Creating of Choreography of Zapin Adab and Budi

Martozet<sup>1</sup>, Nurwani<sup>2</sup>, Merdy Roy Sunarya Togatorop<sup>3</sup>

<sup>1,2,3</sup>Universitas Negeri Medan

[sutanozet@gmail.com](mailto:sutanozet@gmail.com), [nurwanipilago@gmail.com](mailto:nurwanipilago@gmail.com), [togatorop.roy@unimed.ac.id](mailto:togatorop.roy@unimed.ac.id)

### Abstract

*This study aims to describe the study of the choreography creation of Zapin Adab and Budi, starting with the kinesthetic stimulus popularized by Jacqueline Smit. The traditional silat and Zapin of the Malay people of East Sumatra were used as a source of movement development in producing the new choreography by Zapin Adab and Budi. The method used in this study is qualitative by conducting field observations in obtaining data, interviews, documentation, and literature studies related to Silat and Zapin traditions of the Malay community of East Sumatra. The silat movements that are used as a source of development are the praying, stabbing, elbowing and kicking motifs. While the traditional zapin motifs that are used as a source of movement development are the Opener or Worship motifs, Greetings, Alif, Drag, and Broken. Movement development is carried out based on development studies by emphasizing the elements of motion, namely energy, space, and time. After experiencing the development process, movements with new forms and new styles were born, which were different from the original motifs. Meanwhile, of the three elements of motion, namely energy, space, and time, only the spatial element is the most dominant in producing new motifs, different in shape and character from the original motif. While the elements of energy and time are to provide reinforcement in forming the space for movement and the rhythm of movement naturally. From the results of the creation, it can be concluded that kinesthetic stimulation in the creation of dance can give birth to motion with new and unique forms through the development of elements of motion, energy, space, and movement.*

### Keywords

kinesthetic; development; elements of motion; zapin adab and budi



### I. Introduction

Organizing dance is the study of creativity and the formation of structured movement motifs. Organized motion is content and has a strong connection with the theme. Creativity that naturally arises from the choreographer's desire to create new forms, which is different from dancers. The emphasis is that the dancer is only a carrier of the expression of the existing form, while the choreographer needs to have imaginative and constructive power or have the ability to build, and be creative to create. Edi Sedyawati explained that dance is a careful way in which a person can grow as a creative person, in this case becoming a dance stylist or creator (Edi Sedyawati, 1984: 27). That is, through dance a person can grow into a creative person, especially at the level of creation. Organization must have a goal to be achieved by the organizational members (Niati et al., 2021). The success of leadership is partly determined by the ability of leaders to develop their organizational culture. (Arif, 2019).

Creativity in arranging dances needs to be supported by the ability to read the current situation of what is seen, felt, and lived as a stimulus or stimulant. The things that are felt, seen, to arouse the power of thought will be able to become new ideas and ideas for him. In writing, Sal Murgiyanto explains that creative people, in this case choreographers, definitely have an original spirit, and he is often interested in new things (Sal Murgiyanto, 1983: 25). Of course creativity in producing new works, on empirical experience and expertise in creating, especially in the development of motion and arrangement in building the structure of the choreography that is made. In line with what Mohammed Ghouse Nasaruddin said,

In creating dance, choreographers need to have a lot of provisions, especially about constructive ideas or creative ideas, because they bridge what they want to create. The main thing that is very dominant faced by choreographers during the process of forming a work is the study of how to arrange motion in a structured way as the main ingredient. Even though from the beginning he already had a design that was related theoretically to the concept of arable, whether it was a creation stimulus that formed an imaginative flow and his mind to work. In the creation of dance, naturally ideas will be formed based on various possibilities and it can start from various constructive phenomena. Stimulus is something that can shape and build imaginative power and it needs to be expressed.

Jaqueline Smit's writings translated by Ben Suharto in the book *Composition of Dance*, clearly defines that stimulation is something that evokes a mindset, enthusiasm, or encourages activity (Ben Suharto, 1983: 20). Stimuli in the creation of dance can be in the form of ideational or ideas, auditive, visual, tactile, and what is often the main discussion in creating is kinesthetic stimulation. Although under certain conditions, creating a dance can be in the form of a special order or need that was originally formed not based on the stimuli mentioned above. However, the choreographer will still be faced with motion as the main issue in creating, which indirectly still has to make a choice whether he departs from the movement technique from what ethnicity, or departs from what style of movement.

Based on experience in the field, including in guiding a dance creation class or choreography, students often want to discuss that they want to work from a certain style of movement. Discussions with students who make dance as a concentration of knowledge, said that kinesthetic stimulation is what they often use as the initial basis for creating, after other creative stimuli. Jaqueline Smit clearly emphasizes in her writing translated by Ben Suharto that the process of dance formation begins with dance stimuli, and then the type of dance, as well as the treatment of materials to make the movement, either in the form of representational or symbolic, improvisation and selection of beginners from dance moves. (Ben Suharto, 1985: 20).

Jacqueline Smith places stimulation as a part or initial phase in creating dance, and including one of them is motion or kinesthetic stimulation. Kinesthetic stimulation builds constructive power and has challenges to be developed in giving birth to a new style which in the end can become a hallmark of the creator. It is more clear that the results of the development carried out by the artist can produce new styles in the choreography made, including in this case the creation of the new choreography by Zapin Adab and Budi, which is kinesthetically rooted in Malay culture, namely pencak silat and traditional Malay zapin in East Sumatra.

The development of motion into a new motif in Zapin Adab and Budi's choreography is carried out through a development phase that focuses on the development of motion elements. This event is very important in working on a dance work. La Meri emphasized in his writing entitled *Dance Composition: The Basic Element*, which was translated by

Soedarsono emphasized that the search for motion, its selection and its final development are the most basic and most important elements in creating dance (Soedarsono, 1986: 88).

The development of motion in creating dance can be done in various forms and possibilities. However, in the creation of Zapin Adab and Budi's choreography, the development of motion focuses on the elements of motion, namely the elements of energy, space, and time from the silat movement motifs and the traditional zapin dance movements that are developing in the East Sumatra area. The basic motif that is used as a root is developed with various possible motions. So that this creative development process produces new embryos as the choreographer's main capital which is structured in accordance with the choreographic dance theme of Zapin Adab and Budi.

Movement development in the process of forming Zapin Adat and Budi's choreography has resulted in various forms and designs of motion, which emotionally describe the content of the dance. Zapin Adab and Budi thematically portray the habits and character of the Malay community in daily life that are polite and courteous, both in attitude and in speech. In everyday life, when meeting and communicating with older people, those who are younger talk with good manners, are polite and courteous, so that they seem more virtuous or have character. The movement order of Zapin Adab and Budi is presented through symbols, which contain meanings and values that can be captured explicitly. As stated by Y. Sumandiyo Hadi that the symbol is also not merely silent or mute.

## **II. Research Method**

The method used in this study is qualitative by conducting field observations in obtaining data, interviews, documentation, and literature studies related to Silat and Zapin traditions of the Malay community of East Sumatra. The silat movements that are used as a source of development are the praying, stabbing, elbowing and kicking motifs. While the traditional zapin motifs that are used as a source of movement development are the Opener or Worship motifs, Greetings, Alif, Drag, and Broken. Movement development is carried out based on development studies by emphasizing the elements of motion, namely energy, space, and time.

## **III. Result and Discussion**

### **3.1 Stimulate Traditional and Silat Zapin Kinesthetics**

In the explanation above, it has been emphasized that the creation of the new choreography by Zapin Adab and Budi kinesthetically stems from the arts of the Malay community, namely silat and traditional zapin which developed in East Sumatra. However, constructively, other stimuli that led to the formation of this choreography were also built by ideological stimuli, where its position as a dance theme depicts the habits of the Malay tribal community in daily life which is full of manners and manners, which is symbolically depicted in this choreography.

The statement about zapin and silat as the root of the foothold is possible to give birth to new forms and styles. The basic motifs of silat that are used as a source of movement development include the prayer, stabbing, elbowing and kicking motifs. While the zapin motif used as the root of the movement development is the Opener or Salam motif, the Alif motif, the Seret motif, and the Patah motif. These motifs are developed through various possibilities of motion by paying attention to and emphasizing the elements of energy, space, and time as the main elements of motion, which are carried out

in the studio. So that it has produced various new forms and motion designs, different from the original form, because they have undergone a development process.

The results of the development of motion can be seen based on the information below, especially on the shape and design of the motion created, especially on the elements of space. Because through the element of space we can clearly narrate the forms of motion, based on the space created through the body as a medium of expression. Meanwhile, the energy and time elements are a bit difficult to pin down. Because of these two elements, they have a different character from the space element. It is clear that in the time element, the motion is closely related to the intensity, accent, and quality of the movement. So it is difficult to narrate the form of its development. More specifically, the development of the energy element focuses on the strength or severity of the force used when moving.

While the time element is related to the dynamics of motion, especially the speed in carrying out a motion. The specifics are that each movement requires a different duration, and also has a relationship with the rhythm itself. This includes the overall rhythm in the choreography and also has a relationship with the dance music. However, in the development process, movements that differ in time or speed from the original motif may appear.

### 3.2 Movement Development Form



Worship motif, where in this motif both hands are tightly closed like people paying homage. In this section the hands appear to form a closed motion design and one leg is bent with a small space and the other leg is open at a low level.

Documentation: Martozet, 2022





The prayer movement is the basic motif in silat. This motif is developed with various possible forms through the development of space for movement. Movement is developed with a wide space and with different levels. Movement development is more dominant in the legs and hands. The basic motif with a closed attitude, then developed by opening the hand.

Documentation: Martozet. 2022



The stabbing motif, the space pattern on the legs and arms is formed with a small volume and closes in a low position.

Documentation: Martozet, 2022





The space for movement in the stabbing motif is developed by increasing the volume of motion, so that the base seems invisible, moreover it is varied by expanding the volume on the leg which is formed by opening it wide and lifting one leg, so that the space for movement appears wider.

Documentation: Martozet, 2022



Elbow motif, this motif in general seems to have a small volume, especially in the areas of the hands and feet that tend to be closed

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In this motif, motion is developed by increasing the volume of motion and providing different levels, resulting in different forms of motion.

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Kicking motif, in this motif the movement is more dominant using the feet with a wide movement pattern, forming a straight line with a low level.

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The kicking motive is done with a low level, then developed with different levels, such as medium and high. Then the development is also carried out on the hands, so that it is more open and looks more varied.

### 3.3 Zapin. Motion Development Studies

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Opening motif or greeting, in this section one of the hands forms a straight diagonal line downwards and one of them is in the waist area. In the legs move and walk as usual with the legs bent.

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In the Opening motif in Zapin, it is the usual way with the body bent down and the right hand straight towards the floor. After going through the development process through the elements of space, the motifs that were successfully obtained were more open, including the legs and arms.

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Alif motif, the position of the dancer's body is straight and upright to form a vertical gear pattern

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The development of this motif is also more prominent in the processing of a wide range of motion, and with level play. So that it seems livelier,

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Patah motif, where this movement is dominant in footwork, and the hands look like people swinging by bending both hands in front and beside the body

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The development of motion through the elements of space in the Patah motif does not feel too much different from the original shape or motif. The development motive tends to form a small or shrinking pattern and is added to the variation of the leg lift.

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Drag motif, where in this motif the hands move like a person walking with the arms bent, and the feet step forward, and the back legs follow as if dragged on the floor.

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The development of the Drag motif, especially the development of the space for movement, produces a motif that looks more open and wider, especially in the movement of the hands and the large space in the legs.

The development of the motifs described above, especially in silat motifs such as the prayer, stabbing, elbowing and kicking motifs, generally develops in the volume of motion which tends to be broad or wide. This includes the four motifs of zapin movement in the Malay tradition, namely the Opener or Salam motif, the Alif motif, the Seret motif, and the Patah motif. There are several motives in which development reduces the volume of motion so that it seems closed. However, from the two parts of this development gave birth to different forms and characters from the original motif. Furthermore, the motifs resulting from the development, both from the elements of energy, space, and time, were assembled and adapted to the needs of the forms created by Zapin Adab and Budi.





Moves on Zapin Adab and Budi that have been formed with a floor pattern and use medium and low-level play

#### IV. Conclusion

The study of dance creation generally departs from several creation stimuli. However, from some dance creation stimuli such as kinesthetic stimulation, idetional stimulation, touch stimulation, auditive stimulation, and audiovisual stimulation. It is only kinesthetic stimulation that influences the choreographer to create more, although it is not only based on traditional dances. But it is also based on modern techniques and styles or on a particular technical style, such as staccato motion techniques, spirals, and other movement techniques.

In developing the movement in the formation of the choreography of Zapin Adab and Budi, the choreographer consistently uses traditional Malay dance techniques, especially the zapin and some of the motives of silat movement as a root and as a source of motion development. In the study of motion development through the development of motion elements such as energy, space, and time. This element becomes the main focus of the choreographer in developing motion to create new motifs, which are constructively arranged in the choreography of Zapin Adab and Budi.

Through the development of the element of motion, which is very dominant in creating new forms and styles is the development through the element of space. Where is this part dcan be measured and described clearly the parts of the motion that have been formed and developed. As in the basic motif that is used as the basis for the development of motion, it basically has a small space. So in its development in general the space for movement becomes wider or open. So it appears that the true form of the original motif is often not visible anymore, so it is a new style. However, it is precisely this development that becomes the attraction for the dance form itself, and can become a separate identity for the creator.

Meanwhile, the development of the energy and time elements is rather difficult to describe, because in the process of developing motion, only the gentle pressure of a movement is related to the ten elements.the movement and speed of movement that is carried out suddenly and flows slowly which is related to the element of time. These two elements, namely the energy and time in the choreography of Zapin Adab and Budi, are also closely related to the climax of the motion and more importantly the climax of the work as a whole.

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