

Composition Elements of the Traditional Joget Utan Dance in Bunjung Village Siak Regency

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ABSTRACT

This research aims to examine the elements of dance composition in the Joget Utan traditional dance in Bunsur Village, Sungai Apit District, Siak Regency. The Joget Utan dance is rich in cultural values and is a legacy from previous generations. The traditional Joget Utan dance is an integral part of the life of the local community. However, there has been no research that has studied in depth the elements of this dance composition. Therefore, this research aims to fill this gap and provide a deeper understanding of the elements involved in the Joget Utan dance. The research method uses a qualitative approach with data collection methods through direct observation of dance performances, interviews with dancers and local community leaders, as well as literature study to obtain information on the Joget Utan dance. The collected data will be analyzed descriptively to describe the elements of dance composition. By following this stage, it is hoped that we can provide better insight into the richness of Joget Utan dance culture and contribute to efforts to preserve and develop this traditional dance art.

KEYWORDS

*Dance
Composition
Traditional
Joget Utan
Siak*

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INTRODUCTION

There are 13 villages in Sungai Apit District, Siak Regency, one of which is Bunjung Village. Geographically, Bunjung village is located 65 km to the east of the sub-district capital. The area of Bunjung Village is around 9000 hectares and has a tropical climate. The livelihood of the people of Bunjung Village is farming or gardening and in the Lalang Strait area, which originates in the Malacca Strait, it is dominated by people who go to sea. The population in Bunjung Village is 1,109 people consisting of 121 heads of families. The village, which was formed in 2002, is divided into 2 hamlets, 8 neighborhood units and 4 community units. As for the education level, the majority of people in Bunjung Village have a low level of education (Nurhalim, et al, 2016).

As a cultured society, the people in Bunjur village have a dance art called Joget Utan. Dance traditions are dances that have grown and developed for quite a long time and have certain characteristics and values in the supporting community where the dance is located. According to Ramlan et al. (in Elizar.2018) traditional dance is a cultural heritage that has been established and does not change from generation to generation. Each region has its own traditional dance characteristics. The characteristics of this dance can be seen in the dance movements. In dance traditions that have been established and cannot change from generation to generation.

Furthermore, Indrayuda (in Elizar: 2019) said that the dance tradition is a communal expression of the human spirit expressed through rhythmic and beautiful movements. The

human soul consists of aspects of will, reason (mind) and emotions or feelings. According to Murgiyanto (in Elizar) In tradition, we study dance in the form of movement patterns or dance variations which have a definite method of execution, namely the speed, slowness, strength and weakness of direction and the height and low of the various movements and the following method. We must imitate and memorize the implementation correctly.

The Joget Utan tradition is a type of dance that developed in the lives of the Akit tribe community in Bunjung Village, Sungai Apit sub-district, Siak regency. The Joget Utan dance expresses a feeling of joy and happiness. The traditional Joget Utan dance in Bunjung Village has become an integral part of local community life. However, there has been no research that has studied in depth the elements of this dance composition. Therefore, this research aims to fill this gap and provide a deeper understanding of the elements involved in the Joget Utan dance.

This research aims to examine the elements of dance composition in the Joget Utan traditional dance in Bunjung Village, Sungai Apit District, Siak Regency. The Joget Utan dance is a dance that is rich in cultural values and is a legacy from previous generations. The main aim of this research is to analyze and describe the elements of dance composition in Joget Utan. Specifically, this research aims to analyze the dance movements, musical rhythms used, costumes used, and props used in the Joget Utan dance performance in Bunjung Village.

METHOD

This research uses qualitative research methods. According to Bogdan and Taylor (in Maleong, 2003:3), qualitative methods are research procedures that produce descriptive data in the form of written or spoken words from people and observed behavior. This research uses a qualitative approach with data collection methods through direct observation of dance performances, interviews with dancers and local community leaders, as well as literature study to obtain information about the history and background of the Joget Utan dance. The collected data will be analyzed descriptively to describe the elements of dance composition.

Targeted output: By conducting this research, it is hoped that a deeper understanding will be gained about the compositional elements of the Joget Utan dance in Bunjung Village. It is hoped that the results of this research can be used as a source of information and reference for cultural researchers, dancers, the arts community and local governments in preserving and developing this traditional dance art.

The proposed research stages include; (1) Preliminary study: Collect information about the history, background and socio-cultural context of the Joget Utan dance in Bunjung Village. (2) Data collection: Conduct direct observations of the Joget Utan dance performance, conduct interviews with dancers and local community leaders, and collect data from related sources. (3) Data analysis: Analyzing the collected data with a descriptive approach to identify and describe elements of dance composition, such as movements, musical rhythms, costumes and props used in the dance. (4) Preparing the report: Compiling a research report containing the findings and results of analysis regarding the compositional elements of the Joget Utan dance in Bunjung Village. By following these stages, it is hoped that this research can provide better insight into the richness of the Joget Utan dance culture in Bunjung Village and contribute to efforts to preserve and develop this traditional dance art.

RESULTS AND DISCUSSION

As a performing art, there are aspects of performance that are also contained in Joget Utan, including the presence of performers, audience, place and opportunity for performance, beginning and end, limited time and organization (Rifandi, 2021: 220). According to Soedarsono, dance as an art form includes dance elements such as dance movements, floor design, top design, music design, dramatic design, dynamics, group choreography, themes, make-up, costumes, dance/performance props, lighting and event planning (Dita Yunita, 2010: 15). On the basis of the theory above, the author uses Soedarsono's opinion to analyze the Joget Utan dance in Bunjung Village, Sungai Apit District, Siak Regency, including the dance elements found in the Joget Utan dance such as movement, music, floor design, dynamics, make-up, clothing, lighting, performance venue.

A. Utan Joget Dance Movements

Movement is the basis for the expression of all emotional experiences which are expressed through irrational mediums, namely body movements or (*ebahing sadaya Sarandhuning badhan*) movements of the whole body (Hadi, 2007: 25). The results of the interview with Lape, that The Joget Utan dance movements are spontaneous movements that match the rhythm of the music or song being sung. Based on data and information in the field, the movements in the Joget Utan dance consist of praying movements, swaying movements, step movements, sliding movements, comb movements and dance movements. The forms of movement in the Joget Utan dance are as follows:

1. Sembah Movement

Lape as a dancer said the worship movement is carried out at the beginning of the dance as a form of respect for the dancer to the audience. This movement is carried out gracefully and with great wisdom (interview, September 28, 2023). This movement is performed at the beginning of the dance. The position of the head is slightly bowed to pay respect to the audience. The position of the dancer's body is slightly bent facing the audience. The position of the dancer's hands is in front of the chest with the dancer's hands together touching the fingers.

The position of the dancer's legs is close together so that both knees are together. The prayer space is small, the movement tempo is slow, the energy is soft, and the body level is high. The prayer movement is carried out with firm movements that pay respect to the audience. The prayer movements carried out by dancers are representative in nature, expressing the wishes of the heart so that the meaning of the message conveyed through the prayer movements can be received by the audience. The pattern of dance movements based on the direction the dancer is facing has a flat design which, when viewed from the viewer's direction, the dancer's body appears in a form without perspective.



Figure 1. Prayer Movement

2. *Lenggang* Movement

The swinging movement is done when the singer starts singing the lyrics of the song. This movement is done gracefully by flexing the right and left hands alternately while following with leg movements. The position of the head is straight forward facing the other dancers, the dancer's body stands slightly bent, the dancer's right hand points diagonally to the right and the right hand points downwards, while the fingers of the right hand point upwards and are slightly clasped downwards, the fingers of the left hand point straight downwards, the right foot is in a slightly bent place, the left foot steps forward diagonally to the left. The swing movement uses moderate space, the time used is moderate, the energy used is moderate and the level used is medium and high levels.



Figure 2. *Lenggang* Movement

3. Step Movement

The step movement is done when the singer starts singing the lyrics of the song with a happy and fast rhythm. This movement is done gracefully but a little quickly, alternating the right and left hands, followed by foot movements. The position of the head is slightly lowered, the dancer's body stands slightly bent, the body of the dancer's right hand is pointing diagonally to the right and the right hand is pointing downwards, while the fingers of the right hand are pointing upwards and slightly clasped downwards, the fingers of the left hand are pointing straight downwards, the right foot steps forward, the left foot lifted slightly behind the right leg, medium range of motion, time used is fast, energy used is moderate and the level is medium and high in terms of the form of movement and volume. Step movements

are done in a graceful and slightly firm manner.



Figure 3. Step Movement

4. Geser Movement

The sliding movement is carried out by pointing both hands to the right and left sides while clenching them, followed by footsteps with a slightly fast and powerful movement. The position of the head is straight and turned to the right and left, the dancer's body stands straight towards the right and left, the dancer's left hand is raised to form a vertical angle in front of the chest, and the right hand is straight down beside the body, if the right hand forms a vertical elbow in front of the chest, then the left hand is straight down the side of the body, the fingers of the right and left hands are in a closed or holding position, the right foot is on the right side 2 x, the left foot steps to the right side 2 times, the sliding movement has moderate space, the time used is moderate , medium power and high level seen from the form of movement and volume.



Figure 4. Geser Movement

5. *Jengger Jolo* Movement

The *jengger jolo* movement is done when the singer begins to sing the *jengger jolo* poem with a happy and fast rhythm. This movement is done firmly but a little quickly, the right and left hands are clenched into fists and swung up and down alternately followed by the movement of the feet which take steps around the body while twisting the limbs.

The position of the head is straight forward and follows the direction of the body, the dancer's body is slightly bent, the dancer's right hand is raised to form a vertical angle in front of the chest, and the left hand is slightly bent downwards beside the body, if the left hand forms a vertical elbow in front of the chest, and left hand slightly bent downwards at the side of the body, right and left fingers in a closed or grasping position, right foot stepping to the right side, left foot stepping following the right foot in a slightly bent position while rotating in a circle, large space for movement, fast time duration, energy The one used is strong and the level is moderate, seen from the form of movement and volume.



Figure 5. *Jengger Jolo* Movement

6. *Dansa* Movement

The dance movements are carried out facing the dance opponent, the left hand is raised to the chest while holding the opponent's hand while the right hand is on the opponent's waist, the legs shift right and left following the direction of the body gracefully. The position of the head is straight forward and follows the direction of the body, the dancer's body stands upright, the dancer's right hand is raised straight forward to the waist, the left hand is raised diagonally to the left to the chest, the fingers of the right hand are straight forward slightly closed, the fingers of the left hand are straight forward and the thumb is slightly bends inward, right foot steps to the right side 2 times, left foot steps following the right foot in position, dance movements use a large range of motion, the duration of time used is moderate, the energy used is moderate and the level is medium and high seen from the form of movement and volume .



Figure 6. Dansa Movement

B. Utan Joget Dance Music

Music is an accompaniment media in a dance which is a dance partner that should not be abandoned. According to Graha in Daryusti, the function of music in dance is as follows: 1) provides rhythm, 2) provides an illusion or description of the atmosphere, 3) helps emphasize the expression of movement and, 4) stimulates the dancer, besides that it sometimes inspires (2011: 153). Based on the results of an interview with Deris as a musician in the Joget Utan dance performance, this dance uses several traditional musical instruments such as gongs, benzo and violin. This musical instrument is played by 3 musicians and one singer who performs several dancing songs to accompany the Utan Joget Dance.

The dancing songs that are often sung are the tabek song, this tabek song is the opening of a dance, the Serampang Laut song, the Darling song and the Jengger Jolo song, the Tanjung Katung song and other songs which are also spontaneously sung by singers and accompanied by performers. music (interview September 28, 2015). Based on data and information in the field, the Joget Utan Dance performance is accompanied by several musical instruments which the author explains clearly below:

1. Gongs

Gong is a percussion musical instrument. Gong is a musical instrument that is well known by the people of Riau, especially in the Malay area. For Malays, this type of gong with thicker sides is called tetawak, this gong is used by musicians in Joget Utan Dance performances. The gong musical instrument is used to regulate the tempo in the Joget Utan dance accompaniment. For more details, see the image below.

2. Burano drum

Gedang Banyako is a percussion instrument using the hands made of wood or coconut trunks covered with leather. The leather membrane used is made from animal skin such as

goat skin or deer skin. To attach the skin to the body of the babano, rattan is used as the anggit, after which it is dried in the sun to produce a good sound on the babano. The barango musical instrument functions to enliven the dance beat. For more details, see the image below.

3. Violin

The violin is a stringed musical instrument that is played by stroking. The violin is a type of musical instrument that can be classified in the chordophone group. The violin has four strings G, D, A and E. For more details, see the picture below.



Figure 7. Musical Instruments



Figure 8. Music Notation

C. Floor Design

Floor design/patterns are the lines that dancers follow when performing dance movements on stage. Soedarsono (1977:43), that floor design is the lines on the floor that have been traversed by a dancer or the lines on the floor that have been traversed by the formation of a group of dancers. In general, there are two basic line patterns on the floor, namely straight lines and curved lines. Straight lines can be made forward, backward, to the side, or obliquely. Apart from that, straight lines can be made into V designs and vice versa, triangles, rectangles, the letter T or vice versa and can also be made into zig-zag designs. Straight lines can give a simple but strong impression. Curved lines are made to curve forward, backward, sideways and obliquely. From this curved base, snake, circle, figure eight and spiral curve designs can also be made. Curved lines give a soft but also weak impression. The floor pattern in the Utan Joget Joget Tradition has 1 floor pattern, namely straight lines and curved lines, because dancers and spectators watch the Jengger Jolok Joget Tradition dance until the dance music is finished. Dynamics of the Cockscomb Dancing Tradition.

D. Dynamics

Dynamics are the inner forces that cause dance movements to become lively and interesting. In other words, it can be westernized as the emotional soul of movement. Dynamics can be realized using various techniques, changing levels arranged in such a way from high to low, slow to fast or vice versa so that it can give birth to regular dynamics (Soedarsono, 1977: 49-50). The dynamics of the Joget Utan Dance are the power in dance that evokes the nuances of dance life or the emotional soul of movement. Dynamics can be realized with various techniques and changing levels, such as high level, medium level, low level so that it can form a dynamic movement that varies according to the tempo of the music.

The dynamics in the Joget Utan dance are manifested in several changes, namely: (1) Level changes, changes and shifts in movement levels such as high to medium level or medium to high level. These changes can create dynamics in the Joget Utan dance. (2) Changes in the direction of the face, where changes in the direction of the dancer's face and gaze also create dynamics in the Joget Utan dance. In the prayer movement the direction is facing towards the front of the audience, then in the swinging movements and steps the direction is facing the audience and the back is to the audience. In the sliding movement and the dancing movement the direction is facing forward and to the side, while in the comb jolo movement the facing direction rotates. (3) Changes in the variety of movements in the Joget Utan dance cannot be ascertained because this dance is spontaneous without a clear count of movements and always uses repetitive movements in each song sung.

E. Costumes

Costumes are clothes worn on the dancer's body. Stage costumes include clothes, shoes, headwear and equipment, whether they are visible or not to the audience (Harymawan, 1988. 127). The costumes for the Joget Utan Dance performance from the past until now have not changed or do not follow fashion developments. The clothes worn are the brackets used daily by the Akit tribe or kebaya with a combination of long cloth or batik sarong. The clothing material used is made from ordinary borkat fabric that is not patterned or plain, which uses

natural colors or soft colors such as cream, black, light green, pink, orange. Meanwhile, the cloth used is a long batik cloth or batik sarong with a pattern and a light brown or dark brown color. The dance attire they wear always uses a scarf placed on the left shoulder which is patterned and made from a material such as woven cloth.

The clothes worn are everyday kebaya with natural colors, while the bottoms always use batik cloth with various patterns. The scarves we use to decorate the clothes we wear so that they don't look empty in appearance. This was done because of our inability to provide formal clothing in appearance due to the low economic level. This simplicity has become the identity of us indigenous people in Bunjung Village (interview 28 September 2023). For more details about the costumes used in the Joget Utan Dance, see the picture below:



Figure 9. Kebaya With Long Fabric Blend

F. Cosmetology

Make-up is a very important supporting element in performing arts, including dance performances. not just to beautify and beautify a work of art, even more than that, make-up is used as a medium to express and implement the unique wealth of each region. make-up is the art of using cosmetic ingredients to realize the role of the face. cosmetology provides assistance by providing make-up or changes to the players to create a stage world with a suitable and natural atmosphere (Harymawan, 1988: 134). The make-up used in the joget utan dance performance is very simple make-up. the dancer's make-up only includes powder, lipstick, rouge, kohl, the hair is simply tied up without a bun and sometimes flowers are decorated on the earlobes. makeup is useful so that dancers look very beautiful when they are on stage.

G. Lighting

Lighting functions to reach and illuminate. illumination is a way of using light simply to provide light and eliminate darkness. meanwhile, lighting is a way of using lights to make parts of the stage match the drama of the play (Harymawan, 1988: 146). The joget utan dance, when performed at night, only uses minimal lighting, namely a 20 watt lamp, because

this dance is a dance that developed in the people of bunelemen village whose economic level is very low. in bunjung village, which is still not paid enough attention by the siak regency government because its location is quite far from the center of government, this means that we can only use electricity at night from 18.00 wit to 06.00 wit using solar power.

H. Stage

Robi Hidajat said, stages (stages) have various shapes, such as a stage that can be seen by the audience from all directions is called an arena stage, an L stage is a stage that can be seen from two long sides and is a stage. From the wide side, the horseshoe stage is a stage that can be seen by the audience from the front as well as the left and right sides. Apart from that, the proscenium stage is a stage used for choreographic performances where the presentation of the performance can only be seen from the side. one way view. The type of stage as a medium for choreographic expression is divided into two, namely the traditional stage and the modern stage (2011: 63-64). A performance venue is a space used to display performances. Based on the expected results, the Joget Utan dance performance venue uses a stage or proscenium arena with all limitations and is included in the traditional stage type.



Figure 10. Stage Performance

CONCLUSION

The results of research in Bunjung Village, Sungai Apit District, Siak Regency regarding the Study of Dance Composition Elements in the Joget Utan Traditional Dance, can be concluded that based on the division of dance types, this dance is a folk traditional dance. Joget Utan dance is a form of dance that has dance elements consisting of elements of movement, music, floor design, dynamics, make-up, clothing, lighting, performance venue. The Joget Utan dance movements consist of praying movements, swaying movements, step movements, sliding movements, comb movements and dance movements. In general, the movements are simple or not complicated so that everyone can do them. This dance uses a floor design consisting of straight lines, curved lines facing front, back, right side, left side, right diagonal and left diagonal. The dynamics in this dance are medium and high. The musical instruments used to accompany the Joget Utan dance consist of Gong,

Banyako and Violin. This dance music accompanies the function of supporting the atmosphere, setting the tempo and providing dynamics. The make-up used is very simple, namely just loose powder, eyebrow pencil and lipstick. The costumes used are long kebaya and long batik cloth.

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