

MAKE PEACE WITH THE PANDEMIC, MAKE DANCE AND KEEP HEART AT OMAH CANGKEM STUDIO

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Abstrak

Selama pandemi, saya melihat kegigihan sanggar Omah Cangkem, terus berkarya dengan berbagai cara. Peneliti mendapat stimulasi auditif dari karya musik Sanggar Omah Cangkem. Dari puluhan karya yang menarik untuk “ditarikan” tersebut terdapat lagu berjudul Sahabat Anak. Rangkaian nada-nada indah, ritmis, dan kocak meninggalkan kesan gembira pada pendengarnya. Desain tarinya yang terinspirasi dari musik Sahabat Anak ini bercerita tentang pentingnya bersikap ramah kepada anak. Metode Perancangan Tari Jacqueline Smith, dipilih untuk merealisasikan rancangan tari ini dengan langkah-langkah perancangan tari dimulai dengan mendengarkan, menganalisis struktur lagu yang diidentifikasi sebagai komposisi instrumental dan vokal yang bervariasi. Pola kerangka musik dan variasi vokal menjadi dasar pemilihan motif dan pola gerak serta variasinya. Konsep tari kreatif juga menjadi pilihan dalam tarian ini. Tujuan perancangannya adalah untuk mewujudkan karya tari Sahabat Anak, jenis tarian murni ini, menggali motif-motif sederhana untuk gerak sesuai pola musiknya. Diharapkan dengan tarian sederhana ini akan menarik bakat anak-anak dan mendorong anak-anak untuk memiliki image baru bahwa menari adalah hak setiap orang, menari adalah menyayat hati, menari untuk semua, menari sebagai elemen kehidupan, menari membuat hidup lebih indah, membuat hidup lebih kuat dalam menghadapi berbagai hal dan situasi juga selama pandemi.

Kata kunci: Tari Sahabat Anak, Musik Sahabat Anak, Rancangan Tari saat pandemi

Abstract

During the pandemic, I saw the persistence of Omah Cangkem's studio, to keep creating in various ways. The researcher got auditive stimulation from the music work of Studio Omah Cangkem. Of the dozens of works that are intriguing to “dance” is a music entitled Sahabat Anak. The series of beautiful, rhythmic and comical tones leave an impression of joy on the listener. The dance design, which is inspired by the music of Sahabat Anak, tells about the importance of being friendly for children. Jacqueline Smith Dance Design Method, was chosen to realize this dance design with dance design steps starting with listening, analyzing the structure of the song which is identified as a varied instrumental and vocal composition. The musical framework patterns and vocal variations become the basis for selecting motives and patterns of motion and their variations. The concept of creative dance is also an option in this dance. The design goal is to realize the Sahabat Anak dance work, this pure dance type, to explore simple motives for movement according to the music pattern. It is hoped that this simple dance will attract children's talents and encourage children to have a new image that dancing is everyone's right, dancing is heart-breaking, dance for all, dance as an element of life, dancing makes life more beautiful, makes life stronger in facing various things. situation also during a pandemic.

Keywords: Sahabat Anak Dance, Sahabat Anak music, Dance Design during a pandemic

MAKE PEACE WITH THE PANDEMIC, STILL MAKING ART

It was an unexpected event since last March, when I finished playing one of the characters in the Wayang Menak Kraton Yogyakarta performance, in the Tingalan Jumenengan (Anniversary coronation) series, the pandemic began. Since Covid 19 is far away, suddenly it has become very close and has an impact on all sectors, economy, politics and also the arts.

On March 7, the Yogyakarta Kraton held a Wayang Menak Dance performance as a marker of the opening of the “Abala Kuswa” Exhibition, an exhibition that exhibited the Kraton Yogyakarta museum’s clothing collection for a month at the Kagungan Dalem Pagelaran Kraton Yogyakarta. On March 9-10, it will be continued with the International Conference at Hotel Ambarukmo, reviewing the manuscripts. Hopefully the series of events will be closed with a Wayang Wong performance on April 4. Sultan HB X carried out a policy when we actively practiced preparing for the Wayang Wong performance, “*ca dhawuh Ngarsa Dalem gladhi dipun suwuk*” (friend, by order of the Sultan, dance training was stopped). The covid-19 epidemic was indeed reckless, even the Yogyakarta royal activities had to stop. Care about the king’s power, all changed because of the plague.

A week before the government circular on the Work From Home (WFH) policy, or Work From Home (BDR), I collaborated with Omah Cangkem Studio on the Imbal Bonang event. The “core event” is Imbal Bonang, a duet playing a traditional gamelan instrument called Bonang, one instrument played by two people, the concept is similar to a battle. Although the main event is Bonang reward, before or after that there are various “attractions”, there are dances, songs, discussions, even

comical magic, and also geguritan. Several times I have been involved in collaborating with the children of the Cangkem country, including at the Cangkem Bertaburan event, Imbal Bonang # 1, # 2 # 3, Solah Bawa Afternoon Sakdurunge Surup, Classical Dance Training Performance in Yogyakarta Style, etc. Two weeks after the Circular regarding the pandemic and restrictions on going out of the house, I saw Studio Omah Cangkem pausing for a moment from gamelan and other music activities. Not long after, art activities began with gamelan and song playing by the family of Studio Omah Cangkem Founders, along with their sons and daughters. Seeing his unyielding soul, even during the pandemic, Omah Cangkem continued to carry out artistic activities (beating gamelan and singing songs) through the Youtube streaming platform. The fire of the spirit of the Omah Cangkem studio “burned” me to do art activities and collaborated to make dance designs at the Omah Cangkem Studio, with the childre Studio Omah Cangkem is the private home of Pardiman, an alumnus of the Karawitan Department of the Performing Arts Faculty of the Indonesian Art Institute, Yogyakarta (popular name Pardiman Djoyonegoro, this name is the result of a play on the name of a minister during the New Order era). As long as I hang out with Pardiman, there are things I can remember about the concept of being happy, happiness is not always related to material abundance. Being close to children, especially guiding and channeling joy to them is happiness. With this principle, the Omah Cangkem Studio has grown, like a magnet, inviting many children of all ages to come to practice gamelan without being charged a fee. Those who want to join to practice gamelan at Omah Cangkem only “register” by handing over reading books. On the second floor of the Omah Cangkem Studio there are books given by the chil-

dren of the Cangkem country as they take turns playing the gamelan.

Several works that were produced during the pandemic, sang Sri Slamet, Slendro Manyuro, (this classic piece has been around for a long time as a prayer of safety and blessing) with family. Playing *Lerem ana Ndalem*, *Gangsa Kinaryo Japa*, Video clips of Banyu Bening, Special Jogja

Music, *Nggoleki Susuhing Gending*, *Neng Ing Cipta Hanata Rasa*, *Dwi Cipta Sajuga Rasa*, (Dwi Tunggal Pura Pakualaman Kraton Yogyakarta), Cipta Rasa Hanggatra Karsa, also made Wayang A student with a play of three friends, an idol character and a story of birds and turtles.

Geographically, Studo Omah Cangkem is located in southern Jogja to be precise, Karangjati Bangunjiwa Kasihan Bantul hamlet, which is used for cultural activities. Omah Cangkem's activities are several art activities including Acapella Mataraman, Icipilli Mitirimin, Sragam ABG, Gamelan Emperan Khayangan, Gamelan Style and Puppet Students. There are quite a lot of musical works with various song characters, from the dozens of repertoire / songs I was interested in hearing to recognize a song called "Sahabat Anak". The more you listen, the more motivated you are to create dance works based on the song. I also intend to develop the artistic talents of the children of Negeri Cangkem, and through their dancing experience they complement their musical abilities. Based on that reason, I planned to make a dance work that was triggered, by the auditive stimulation of the song "Sahabat Anak". The effort to develop artistic forms is a productive mental basis, it encourages a person to carry out a creative process to realize his "dream" of creating works of art.

SAHABAT ANAK DANCE

The song "Sahabat Anak" is a source of artistic inspiration for the creation of the Sahabat Anak dance work. One of the stimuli that drives someone to design dance is auditive stimulation (Smith, 1985: 20), like what happened to me when I heard the song Sahabat Anak, the verse has positive connotative and denotative meanings, "hold out our hands together, in one soul. greeting each other, children's best friends, always cheerful, children's friends holding hands, children's friends shaking closely, children's friends are always cheerful, sharing and happy. ". from the structure of the song, the character of the tone, and also the meaning of the song lyrics, it encourages the dance stylists to direct the exploration of the movement towards rhythmic patterns and movement characters that synergize with the meaning of the lyrics. The structure of the music, at the beginning there is an instrumental introduction, four times eight counts, then the lyrics of the song, two words and two counts for dance, a simple way of recognizing the musical structure, how many bars, the choreographic structure is adjusted accordingly.



Fig. 1. The atmosphere of the Sahabat Anak Dance training at Omah Cangkem, explaining the rules of hand movements

(Doc. Daruni)



Fig. 2. The Pose of the Flowering Bud motif
(Doc. Daruni)

The concept of dance uses Creative dance [4] (Barbara Metler 1984: 26), which is to give space to the creativity of the children who dance it. Creative attitude is not only related to dance, but it helps someone to be critical in reading life. This concept also opens up insight into the concept of dance for all, dance as an element of life. As a dance stylist, I unlock children’s potential, and if they have talent, then this dance activity includes nurturing their talents. The image of the child is displayed through the character of the

motion which is formed from the motion design. In the “line” dance the movement has character, the curved motion seems soft, the broken motion seems hard and strong. The body parts that impress the dynamic agile movements come from the lower body movements, namely the legs, the combination of hand and kakai movements plus the processing of the facing direction creating the impression of dynamic agile and interesting to see and do. Aspects of dance movements originate from various ideas, one of which is the Tik Tok



Fig. 3. The pose of the tiktok element in the Sahanat Anak dance motif
(Doc. Daruni)

pattern which is being loved by young people, playing combination legs and coordinating with hands to form a harmonious pattern, balance right and left, sometimes both make it easier to imitate child dancers. The right hand stretches forward, followed by the left leg bending and vice versa, children often do when playing Tik Tok, a music and dance application which is currently popular among people of all ages. Repetition patterns and variations in the asymmetrical motion design lead to dynamic motion designs. The design of hand gestures and hand gestures is made as simple as possible, but it seems varied, the right hand is nyawang, and the left hand is dhaplang. Those are some “formulas” for selecting motion motifs. Another variation chosen is the game towards direction,

The structure of the Sahabat Anak Dance, in the initial section, introduces 4 times 8 counts, performs a circular lembahan locomotor motion, enters the vocals:

“Ulurkan Tangan Kita bergandengan: motif Bunga Mekar

“dalam satu jiwa kita bersama”,: motif Kuncup Mengembang

“Salam sahanat anak”,: Santun melambai

“selalu riang gembira”,: The motive Tangkai serangkai

Sahabat Anak bergandeng Tangan”: Motive Pukul Tumpul

“Sahabat anak saling jabat erat”: motif Goyang simpul

“sahabat abak bergandeng tangan”: motif Guyub Rukun

“berbagi dan berbahagia”: Motif Merapat erat.

This dance is a pure type, a single dance that can be danced en masse, the concept of easy mov-

ing motion, adapted to the abilities of the children of Negeri Cangkem. The motive of the movement chooses the “thicker” with the lyrics of the song. The Sahabat Anak song is a creative inspiration and also the name of the dance. Meaningful poetry brings cool peace.

The Sahabat Anak dance work is performed in an open space, wherever we are, we dance to respond / adapt to our environment, the shape of our environment affects the shape of our body movements. Open nature, gives the effect of free movement not confined by the walls of the room.

ARTWORK, ARRANGING HEARTS IN PANDEMIC TIMES

Being steadfast in facing something (a pandemic situation) is like a strong wall protecting our “home” from rain, wind and storms. In a steadfastness there is strength, flexibility, flexibility and flexibility is needed at this time, because the rigid will break. A steadfast attitude encourages someone to take the initiative, to carry out positive activities including being creative, expressing art. Art, in its function is able to inspire, captivate, in a strong way through its aesthetic touch. The work of Tari places non-verbal communication that directs the choreographer’s heart to the audience. The attractiveness of performance-based and visual arts, leaves a deep impression that then provokes someone to do something, can be active in producing something or just contemplate. It is this shuttle that awakens a person to survive working in art, as well as managing his heart during a pandemic. In the context of designing a dance with the song Sahabat Anak, I try to create a dance and “buzz” evocative through a touch of kindness to children in particular and society in general.

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