

" Conservation and Early Childhood Music Intelligence as Generation Z in Dance Learning"

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7 Conservation and Early Childhood Music Intelligence as Generation Z in Dance Learning

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ABSTRACT

1
Dance, conservation, and intelligence of children as a system in dance learning. The purpose of this study examines the conservation and process of increasing musical intelligence in early childhood through dance. The method is qualitative, the technique of observation data collection, interviews, and documentation. Data validity inspection technique with triangulation. The analysis is performed along with the process of collecting data by reducing and making conclusions displaying the meaning of the research focus. The results of the study that (1) the conservation occurs accidentally when children perform dance movements, also occurs when the teacher does the simplification of motion (footrest and level, hands, head, and the blend of hands with legs, hands with head, Hand foot head) adjusting with the ability of children. (2) The process of music intelligence especially when the child performs adjusting rhythm with the precision of motion (legs, hands, head). Also, it relates to the tempo especially when it gives the pressure of feet, hands, and head. The dynamics are related to motion variation. The implications of the research are one of the most effective ways of dance conservation and intelligent stimulate children with a way of learning in children. In addition to this, it is a cheerful child and a balancing process between the right hemisphere brain and the left hemisphere.

Keywords: kids, smart music, conservation

Introduction

Dance Art as one of the media to reveal ideas, life experiences, and human feelings. Traditional dance arts and classical dances contain values (aesthetic, moral, and ritual) that can be

used as a grip in community life. Therefore, the need for conservation is necessary. Dance art can also be used as a media to convey messages and media to stimulate children's intelligence (Hartono, 2012)

Talking about the child, can not be missed with growth and development both physically and psychochrome. Therefore paying attention to children's education from an early age is crucial even a necessity. According to (Supriadi, 2002) that most of the important learning in life is obtained from the earliest childhood. In line with that opinion (Gutama 2002; Syarif, 2002; Mala, 2002; and Semiawan 2002) The development of child intelligence occurred very rapidly in the early years of human life. Growth and development should be observed since in the womb of a mother until the child is born until the age of about 6 years. Human development investment at an early age is an important investment for the development of quality human resources in the future. In general, all humans born have 100 to 200 milliards of brain cell neurons. The neurons are ready to manage a few trillion information. However, the brain may function very determined environment treating every individual child. Therefore, the growth of intelligence occurs in the absence of an interaction between genetic and environmental congenital, where the child grows and develops.

The growth and development that occurs in the child is the integration of several aspects such as aspects of religious and moral values, physical, cognitive, language, and emotional social. Therefore, the education of children should be given attention early so that the child is better prepared in the face of future life (Nurlaila, 2004:13). The implementation of education for children is not easy, it is because, in each unique, there are various problems between the children of one with the other. Therefore, the way of handling is also different and required action with a very serious and precise strategy. According to (Wauran, 1977:20) that the Lord is responsible for shaping the future of his children. But it should also be remembered that parents' duties and responsibilities to nurture and educate children since infants and pre-school periods are not an easy effort.

Almost most Indonesians, have realized the importance of education for early childhood. That the child will be a successor and replacement in the future. Therefore, attention to the growth and development of children should be maximal. But the implementation is still very less encouraging. This is partly because of the lack of ignorance, capabilities, insufficient resources, economic factors, and also social society. (Djalal, 2002), also check Nurlaila (2004) that the implementation of education for early childhood as well as education in general. Quite done by adults. Then less precise if implemented for children. Even the success of the teacher does not make the child mature, but the teacher is in order of responsibility in writing. According to Djohar (1999) that the success of the teacher was measured by successful administration.

The results of research (Meriyati,2016) found that in children there is a variety of characteristics, various concepts, and a variety of potential that can be grown develop. In line with the opinion of Meriyati, as expressed by Arif Rachman (2002:51) The potential in the child to grow balanced and optimal. Arif Rachman's opinion the need to pay attention to growth and development that is in balance both knowledge and moral, physical, and psychotic. Check also (Soemartin,2002; Linda,2002; Gardner,1993). According to (Rahmitha N. D (2002:34.) The development and growth that is very decisive for the child in his future. Rohendi (2000:160) explained that children are human beings who have undergone a process of cultural formation.

For children to achieve an optimal level of growth and development, real planning and implementation are specially constructed from family and government (Maseleno et al., 2019). It is therefore very urgent in need of parents' measures to provide assistance and stimuli. The most effective form of stimulation and which is also enjoyable among one is through artistic excitement.

Each art has a distinct characteristic of both the material source and the way it plays, as well as the way of stimuli different abilities. Artistic activities, especially the art of dance in addition to the excitement of fun can also stimulate all the potential of the child's self. Aprilia's Research (2010) That art studies can form and develop a child's personality. The research of Hartono (2012) of the Gajah-Gajah dance activity stimulates the children's plural intelligence. The results of the research of Tarwiyah (2008), that there are six abilities (music, language, interpersonal, interpersonal, kinaesthetic body, and Natural) in the game of Anak Betawi who uses singing, from 13 games.

Referring to some previous information, it is necessary to do research related to the magnitude of artistic influence on the growth and development of children. Studying about children such as an entry in the jungle is very lush, spacious, complicated, and very complex. The focus of this article is on dance conservation and music intelligence stimulation for early childhood children. Focused on observing the learning of the dance more specifically the conservation process and stimulation of children's musical ability. The implications of this research for art conservation can generally be done with the learning activity, as well as to stimulate the intelligence of children can be done through artistic activities, more specifically art in the position as a medium.

Discussion

The process of conservation dance in the learning excitement. The learning of dance for early childhood was not separated from the learning elements itself, namely teachers, students, curriculum, evaluation and also materials. At the time the teacher determined the material in which the teacher automatically performed the preparation of the material adjusted to the child's ability. Meant teachers did conservation. Conservation has the meaning, as effort, care, preservation, maintenance, protection of loss, destruction, and damage of all valuables that are valuable for the benefit and human survival. It meant that teachers have not intentionally done the development of the dance material, also automatic maintenance. Conservation, of course, can be of nature conservation and man-made conservation. Conservation of nature (natural resources, energy, Earth). Human-made conservation of all things human works include art.

According to Mursid Saleh (2012), "Conservation", synonymously with preservation, which meant maintenance, care, and protection. Referring to Mursid's opinion meant the teacher who developed the dance material then taught the learners was to do the preservation. While conservation according to Sumaryanto (2012) Natural resources utilization wisely. According to Rohendi (2012) Conservation is the concept of action to save, nurture, maintain, both in the preservation and development form to something that is considered valuable for human survival in its system balance.

Kupu Dance composed of Bu Pipit, and Kudup Sari dance, as well as Jaranan dance



composed by Bu Imrotul. The composed dance worked successfully given to the learners. Conceptually the dance results of Bu Pipit and Imrotul were easy to do for children. Research of Riris et al (2020) Barong dance conservation that more motion technique focused on the movement of hands and feet. The child's natural movement was the movement of hands and

feet. The variation of motion was also not very complicated. The selection of the rhythm of the motion was flat and stepping. At this level, that dance part of the arts, the art part of the culture. Some studies related to this matter are done (Andi et al. 2020; Fitri 2020; Hartono, 2019). Culture in the context of education is a process of learning as a legacy. This is as stated (Rohendi 2000) that culture has an aspect, as an inheritance (social tradition), is genetic, and is owned with the community of its owners. Also check (Greetings, 2002; Semiawan, 2004). For the cultural continuity the need for continuous switching from next generation to generation. The process of the transfer between them was happening through the education process. Education as a conservation effort to defend the inheritance of a conservative process. Thus, the diversion of dance was part of the development of ideas, an idea that was part of the culture as a process of switching from generation to generation. Education, as one of the strategies to maintain a culture from one generation to another, was most effective and efficient. It meant that it didn't take time, but it was just a long way to the goal. 1

The process of increasing musical intelligence in early childhood through dance. The dance was the most complex type of artwork. This meant that all kinds of art (likeness, music, drama, motion) are in it. One of the elements of the dance was the music (accompaniment). Therefore, the child who learns the dance in the indicated also experienced the ability of his music. The results of the research (Hartono et al. 2020) that the music in the dance can be members of stimuli both physical and mental so that the child's emotional prey. By the naked eye, anyone including the child when listening to dance music accompaniment occurred encouragement to move. As such, there was also a cognitive, interpersonal, and self-personal stimulation in children. Besides, music can also create a relaxed atmosphere, can be uplifting, stimulating creativity, sensitivity, and thinking ability. The music content in dance was very helpful in improving memory, especially concerning the sequence of motion, the shape of motion, as well as the expression did. This was in line with the research results of Tarwiyah (2008) that there were six skills in the game, including the ability of music. Also check (Hartono, 2007; Aprilia, 2010)

Music as dance accompaniment, that in dance accompaniment was embodied rhythm, melody, and timbre. It was as explained by (Copland, 1939:33) that the main elements that make up the music were, rhythm, melody, harmony, and timbre (color of sound). Therefore, for supporting elements in music such as tempo and dynamics. Most importantly the rhythm was as one element of the music that acts as a binder, a controller, and maintains regularity in duration. Rhythm is part of the basic elements of both music and dance. As Rohkyatmo stated (1986:74) that dance is a beautiful rhythmic motion as an expression of the human soul. Music and dance have similarities as a means of delivering messages. The Check also opinions (Enoch, 1986:186; Susan, 1970:37; Soedarsono, 1986:37; Benny, 1986:241). Dance is a medium to convey events or events through motion media. Both music and dance emphasized the shape and rhythmic work. Both works of art were an intentional being formed through a contemplation. The inevitable thing about this, music as accompaniment in dance, there is a poetry that serves as an amplifier in revealing the contents of the dance. Poetry in dance accompaniment was a rhythm that formed a pattern, as a guide for motion. Thus when the child learned the dance that was interspersed with music, the child also learned about rhythm, melody, and also timbre. Dance learning, as a means of the development of music intelligence, because between dance and music as an inseparable unity. Practicing mastering dance accompaniment meant practicing understanding rhythm patterns. The rhythm pattern contained in certain poems corresponds to the necessity of a count to be required to be mastered when the child will do a

dance move. E.g. in the poem Dance Gambang Semarang which read Semarang Kaline flood: Footwalk at the start and stop must fit into the poem. Similarly, in the poem, Gambang Semarang at the time of the movement of the goal must be with the words.

Similarly in the poem Jaranan dance, in the poem "Sing Nunggang Dara Bei" when poem music read Gedhebug performed motion with a jumping motion. So the motion and music were a very difficult thing especially in this regard with the words. Automatically the child's self-mastery process happened to become formed. This was the case of Yusuf (2017:41) that the singing of poetry meant revealing his emotions. This was in line with Ritawati's research (2016:200) that singing can respond to listeners or audiences. In line with the opinion, that was started by Wanjala & Kebaya n.d. (20017:21) that music has meaning to represent and convey a certain message. The message was easy to capture in the form of poetry and expressed with the strains of tones. The music accompaniment dance, in it, was poetry. The poem is adapted to the atmosphere and is allocated as a substitute for rhythm or count. So the Syair in the dance accompaniments became the main thing and became a necessity to be mastered by a dancer. It was as stated by Wadiyo (2004:20) that to reveal the song was only in the lyrics or songs. According to the opinion of Wadiya to remember the sequence of dance movements and the movement will be faster and effective through the lyrics of the song that is in the dance accompaniment. This appeared during the learning of Jaranan dance in the poem Jarane Teji: There were six counts so that the footings at the start and stop must be as difficult and precise as the words.

Excitatory Music in dance lessons occurred especially when children perform dance moves along with the accompaniment. But in fact, when dancing without accompaniment there was a musical stimulation process, namely by the count. Music stimulation with a count of more embedding the child's imagination. The imagination that developed stimulates and grown creativity. According to Hartono (2007; 11), Dance excitement during this time was still low in the efforts to develop creativity and a pleasant atmosphere for the child. Among the causes because in general teachers lack knowledge, insight, and lack of stability in the skills of teachers in dance practice. The main musical process in dance for children was especially in the braided horse dance when the music accompanies the dance. Music as a dance accompaniment was the child practicing in implementing and understanding rhythm. Rhythm in music as the accompaniment of dance has a very important role. The rhythm According to Hidayatullah (2015:9) was a time element in the music resulting from the duration and accent. The rhythm was present in dance accompaniment as a meant to immerse and stimulation so that children feel the pulse to respond to the motion of limbs both legs, hands, head, and body. The footrest, the motion of the road, the jumping jump, and the gesture of waving and clapping, and the motion of the head nodded or struggled.

Another participation in musical abilities was social media in the community. According to Surucu (et al, 2018), music was useful for humans especially in everyday living as a suggestion in community life. The use of music in the most major communities to unwind, make a relaxed atmosphere, stimulate motivation, and as entertainment, media propaganda, education. Even the more major ones can be used as regional identities. Music as a dance accompaniment in particular traditional dance types in general in categories or mostly included in the ladder-type catatonic tone. The catatonic tone ladder has specificity in the pressure of its dial to fall on a count of two multiples, i.e. two, four, six, and eight. Therefore, it was clear through the learning of dance of children's music intelligence more specifically related to pulse, pressure, and count that can be stimulated well. Multiple credit mastery, pressure, and a count of music on learning Ketepapatan dance in main motion and interconnective motion.

The musical mastery of children can also relate to harmony. According to Machlis (1963:11), that was meant by harmony with regards to movement and the relationship between interval and chord. Good motion technique if the motion was done with pulse, pressure, and count. Because the three (pulse, pressure, and count) was like a system that is one mutually supportive unit. Then the movement in the child's express will be more vivid and more to the type of dance that is extracted. So that the dance expression illustrates what is required by the creator. The process of making music in this case the pulse, when the child can do a gesture with a beat. Proper and good dance moves if done with a pulse on each tone/syllable. So every tone gets pat. In principle that dance accompaniment, traditional circumcision is included in the ladder-type pentatonic tone, then the pressure of the beats falls on a count of one, three, five, and seventh.

The music part that should also be noticed was related to the interval. While the interval was the distance of one tone with the other. Meanwhile, according to Benward & Saker (2009:73), harmony is a tone that sounds at the same time. Thus that harmony referred to the vertical dimension of the music. The poems in the dance accompaniment can be either individually or collectively. Therefore, each child should have a sense of rhythm. The practice of dance, which is when the child is in pressure on each movement. At every poem in the accompaniment, it was a must-do for every syllable, but one that must be considered and directed toward the children was: the first syllable must be performed more vigorously. Therefore, it was clear through dance learning. Thus, child music intelligence can be well-stimulated.

Conclusion

Each child has some potential or ability to get help to grow maximum. The skills that are possessed in future hopes in his life can be beneficial so that the child is better, orderly, spirit. Therefore maximizing the potential that exists in each child is absolute must be done. One of the few intelligence is music intelligence. The category has music intelligence is when the child likes to mimic, express, up to be able to arrange even create. It relates to the ability that the main elements of music are Tulsa, rhythm, melody, and timbre. The ability of music can be excitable through dance learning. That the use of music is done internally in the form of lyrics of songs spoken by children while dancing and external music in the form of cassette/compact disk. Through dance, accompaniment indicated the potential of ability of music in the child develops, Tulsa abilities, pressure, count, rhythm. In particular, the process of music development occurs when the child performs a dance move with the count, and dance moves with internal music are vocal by singing the lyrics of the song.

Author Contribution

This research was conducted as a team. Hartono has the role in writing the report, Fitri Daryanti has the role in Data processing, Wahyu has the role in Data collection, and Restu Lanjari has the role in language checking.

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