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Technology Of Enchanment From Zapin Pecah Dua Belas Dance Method Based On Locality Values

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Abstract. The Zapin Pecah Dua Belas dance is a traditional dance from the Pelalawan area. It's called the pecah dua belas dance because it has twelve varieties, Zapin dance developed well in the Pelalawan area, this dance is used as a mandatory material in the *Bina Tasik* Studio that must be mastered by every student. The purpose of the study was to analyze the learning process of the Zapin Pecah Dua Belas dance based on local wisdom values. This study uses a qualitative method to explore the charm that is built up in the learning process of the Zapin Pecah Dua Belas Dance. Data collection techniques were carried out through interviews, observation and documentation. Research result ; enchantment in the Pecah Dua Belas Dance is seen from the variety of Zapin dances, the complete learning process begins with the provision of material on hands, body postures and feet. The findings in this study show that there is a charm that is built from the zapin dance learning process based on local values.

Key words: Technology of enchantment; Learning; Zapin Pecah Dua Belas; Traditional.

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INTRODUCTION

Zapin dance is called "Al Raqah Wal Zafn", which means dancing with the feet. The beginning of Zapin in Southeast Asia began with the arrival of spice traders who were also developers of Islam religion. Zapin dance is one of the traditional dances in Riau. Almost every district has its own Zapin Dance, such as the Zapin Api Dance in Rupert, the Zapin Meskom Dance in Bengkalis, the Siak Zapin Dance in Siak, and the Pecah Dua Belas Zapin dance in Pelalawan. Outside of Riau province, Zapin Dance is also available in various archipelagos such as Jambi, Palembang and Kalimantan. Each Zapin Dance has a different shape and character of movement.

Pecah Dua Belas Zapin Dance. Pecah Dua Belas Zapin dance is an original tradition from the Pelalawan area whose existence is known to have existed since the Pelalawan kingdom Founded (1811-1945) until now. Pecah Dua Belas Zapin Dance is a traditional dance of Pelalawan Regency, precisely in the village of Pelalawan which was brought by traders or Islamic developer from Johor. The Zapin dance was often performed at the palace until the time of the last King of Pelalawan, Assyaidissyarif Tengku Said Harun Ibn Sultan Hasyim, in 1959 (Efendy, 2010:18). In fact, after the kingdom ended its dynasty in 1945, this dance is still performed, although not as often as before. Apart from the palace, Zapin is also performed

in the residences of big royals or in places where there are ceremonies such as Islamic ceremonial days or wedding celebrations and so on.

It is called as Zapin Pecah Dua Belas dance because there are twelve varieties in the dance. The movement of one variety gives its own flowing, smooth, and polite movements until it is closed with a (Tahta) movement (Evadila, 2017: 19). The names of the varieties of the Zapin Pecah Dua Belas are: 1) *Sembah Tiga/Pecah Satu*; 2) *Pecah Belakang*; 3) *Pecah Tengah*; 4) *Pecah Samping*; 5) *Pecah Pangkal*; 6) *Sut Tengah*; 7) *Pecah Setengah*; 8) *Pecah Delapan*; 9) *Pecah Ujung*; 10) *Pecah Sepuluh*; 11) *Sut Gantung*; 12) *Tahta*. The Zapin dance is divided into twelve which danced in pairs and a maximum of three pairs of dancers – this dance is only danced by women or men only – who only use inline floor patterns and do not use any property (Sartika: 2015). The musical instruments used are gambus and marwas. Meanwhile, the costumes used are Malay clothes (bay belanga/cekak weasel), side cloth and cap.

Zapin dance as a cultural heritage that still exists in an informal environment. Some of the dance studios in Pelalawan that consistently develop Malay traditional dance, especially Zapin Pecah Dua Belas, are *Bina Tasik* studios. The studio is managed by Mohamad Risky, it is a studio that adheres its traditional values of the dance it self. This indicated by how the studio

continues to teach Zapin Pecah Dua Belas dance to the students. Zapin Pecah Dua Belas is a traditional dance originating from Pelalawan Regency. *Bina Tasik* studio is an example of several studios in Pelalawan district that play a role to preserve the traditional Malay dance.

Zapin Pecah Dua Belas dance has the charm to amaze the audience, it is seen when the dancers dance zapin Pecah Dua Belas dance. To produce a mesmerizing dance form, a process of learning zapin Pecah Dua Belas is carried out by studying the dance itself in detail. The charm of zapin dance can be reflected in basic movements such as the attitude of the hands, body and feet. Teaching basic movements is mandatory in the *Bina Tasik* studio so that the students know the boundaries of it, so that to learn the next variety of movements become more easily and student also get to know the values of locality and not make mistakes in moving.

Discussions about the charm of the dance has been carried out by several previous researchers, Pupitaning Wulan, Warih Handayani (2020), and Rifa Fitriani (2020), although these studies discuss dance charms, but the objects, methods, approaches, and types of data studied are done differently.

A study conducted by Pupitaning (2020) states that (1) the charm displayed in dance, both through dancers' gestures, costumes, delivery or presentation, and performance rituals, is able to provide elements of cultural therapeutics, where these elements provide aesthetic experience to the audience; (2) the need for this aesthetic experience is ultimately able to provide tourist

METHODS

The research method used in this research is descriptive qualitative method. Qualitative research conducted with a phenomenological approach. Phenomenological research is a type of qualitative research that looks and listens more closely and in detail to individual explanations and understandings of their experiences (Kuswarno: 2009; 22). This research uses two data sources, namely primary data and secondary data. Primary data sources are the head of the studio, trainers, zapin Pecah Dua Belas dance artists, and students in Zapin Pecah Dua Belas dance. While secondary data in the form of photo and video documentation of Zapin Pecah Dua Belas dance learning methods. Data collection techniques using observation, interviews, and documentation.

attraction for the audience so that it provides an impetus to enjoy dance performances as tourists; and (3) the government pays special attention to dance as an agent and asset of cultural tourism in Indonesia.

Furthermore, a study conducted by Rifa Fitriani (2020) states that the fire dance performance in the Flownesia community is a manifestation of art and technology, especially if you examine the innovations in the performance. The charm displayed is the result of extraordinary movement techniques and modern and traditional concepts, elaborated on fire dance properties. Movement structures, floor patterns, choreographic forms and tool exploration are important aspects to create interesting visual effects in Flownesia community performances.

Based on some of the research above, it can be seen that the enchantment technology of the zapin pecah dua belas dance method based on locality values that has never been discussed before.

Therefore, this research tries to discuss the enchantment in the learning method of zapin Pecah Dua Belas dance. With the formulation of the problem, how the charm formed in the learning method of zapin Pecah Dua Belas Pelalawan Riau dance movements. The purpose of the research is to explain the charm formed from the learning method of zapin Pecah Dua Belas Pelalawan Riau dance based on locality value. The findings in this study indicate that there is an enchantment that is build from the learning process of zapin Pecah Dua Belas dance based on locality values.

RESULTS AND DISCUSSION

Learning Process of Zapin Pecah Dua Belas Dance

Zapin Pecah Dua Belas dance is an original tradition from the Pelalawan region whose existence is known to have existed since the establishment of the Pelalawan kingdom (1811-1945). The Zapin dance is often performed in the palace. In addition to the palace, this Zapin is danced in the homes of the great people of the kingdom or in places where there are ceremonies such as commemorating Islamic holidays, weddings and so on. Along with the development of the time this dance has often been performed at events such as Malay dance festivals.

Zapin pecah dua belas dance has twelve varieties. The names of the Zapin 12 varieties are: 1) *Sembah Pembuka*, 2) *Pecah Belakang*; 3) *Pecah*

Tengah; 4) Pecah Sampung; 5) Pecah Pangkal; 6) Sut Tengah; 7) Pecah Setengah; 8) Pecah Delapan; 9) Pecah Ujung; 10) Pecah Sepuluh; 11). Sut Gantung; 12) Tahta. Zapin Pecah Dua Belas dance is danced in pairs and a maximum of three pairs of dancers - this dance is only danced by women or men. The musical instruments used are gambus and marwas. While the costumes used are Malay clothes (teluk belanga/cekak musang), side clothe and *peci*.

The selection of zapin Pecah Dua Belas dance material as learning material in the *Bina Tasik* studio is the initial stage that must be learned by students who have just entered the *Bina Tasik* studio in Pelalawan Regency. In addition, zapin Pecah Dua Belas dance is a traditional dance in Pelalawan district so that by learning zapin Pecah Dua Belas dance can introduce traditional arts to the younger generation. The learning method in this zapin Pecah Dua Belas dance has an interesting method,. A charm that is built from the process of learning Zapin Pecah Dua belas dance based on locality values. The process begins with teaching basic movements from the attitude of the hands, body and feet. The importance of learning these basic movements is

to know the limits in moving so as not to eliminate the value of locality. The movements are not excessive but still look lues. By following the basic provisions of zapin Pecah Dua Belas dance, it has a charm that is born by the dancers in the variety of zapin 12 movements.

The 12 movements of the zapin Pecah Dua Belas dance contain locality values. The variety of motions consist of : 1. *Sembah tiga/ pecah satu* contains the value of courtesy. motion variety number 2 is *pecah belakang* contains the value of mutual cooperation, varieties 3, 4, 5, *pecah tengah, pecah sampung* and *pecah pangkal* contain the same value of concerning for the environment, for variety 6 *sut tengah* contains the value of fairness and patience, variety 7 *pecah setengah* contains the value of humility, ragam 8 *pecah delapan* contains the value of mastery of the eight directions, ragam 9 *pecah ujung* contains the value of never giving up, ragam 10 *pecah sepuluh* contains the value of togetherness, ragam 11 *sut gantung* contains the value of prioritizing fairness and patience with balance, ragam 12 *tahto* contains the value of sincerity and gratitude.



Motion Name: *Pecah Satu*
Documentation : Nike Suryani, 2022



Motion Name: *Pecah Sampung*
Documentation : Nike Suryani, 2022



Motion Name : *Pecah Tengah*
Documentation: Nike Suryani, 2022

The picture above is some variety of movements from Zapin Pecah Dua Belas dance. In the process of learning this variety of movements, first is focusing on hand gesture, body and feet. After learning these basic movements, students are able to dance the variety of zapin Pecah Dua Belas dance well. The method used by the *Bina Tasik* Studio in the process of learning Zapin Pecah Dua Belas dance is to produce a variety of zapin dance forms with the correct technique so it gives birth to its charm from the variety of zapin dance movements performed by the students.

Enchantment is a mention of something that has an attraction in an event. Alfred Gell explain that charm is "The power of art objects stems from the technical process they objectively embody: the technology of enchantment is founded on the enchantment of technology. The enchantment of technology is the power that technical processes have of casting spell over us so that we see the real world in an enchanted form. The enchantment which is immanent in all kinds of technical activity" (1992:163)

Gell says that the process of learning basic movements first has an important role in making an enchantment, as it is the case in the method of learning Zapin Pecah Dua Belas dance. Every movement produced by the body will have an impact on the form of the variety of movements displayed.

The implementation of Zapin Pecah Dua Belas dance learning has several elements, including:

Trainers

The Zapin Pecah Dua Belas dance trainer at *Bina Tasik* Studio is a dancer and choreographer who is active in the Pelalawan area..

Students

There are more than 15 children at *Bina Tasik* Studio. Learners who take part in learning Zapin Pecah Dua Belas Dance are on average students who are still in school and junior and senior high school with the majority of girls.

Learning Objectives

Sanggar bina tasik has learning objectives, which use various methods. In learning, students are expected to understand and practice the material. The purpose of learning Zapin Pecah Dua Belas dance is to preserve the typical dance of Pelalawan regency, to add insight and

knowledge of students about the traditional dance of Pelalawan regency.

Learning Schedule

The schedule for learning Zapin Pecah Dua Belas Dance is twice every Wednesday and Thursday. Learning time is one and a half hours (90 minutes).

Learning Steps

Zapin Pecah Dua Belas dance learning activities are carried out with the following steps: (1) The first activity, learning begins with a warm-up or body exercise first led by the trainer. Then before entering the motion material, it is continued by giving basic techniques first such as the attitude of the hands, body and feet. After students understand and can practice this basic movement, they then enter learning the variety of Zapin Pecah Dua Belas dance movements.

The learning process is carried out by doing a variety of movements using various methods. The initial method used is the imitation method, where the teacher explains the material to be taught and then models the movements, each meeting is given 2-3 varieties of movements. In the second stage the teacher uses the mirroring method, where in this method the trainer in explaining the material faces the students. The use of this method is a follow-up to the first method, in this method the trainer can supervise and pay attention to the movements made by students so that the trainer can control the situation in the learning process. Furthermore, the practice/drill method is used to hone and deepen the training material that has been taught by the trainer. Repeated practice is done to speed up students in understanding the material provided. In the final stage using the accompaniment method, where the trainer and students perform the movements that have been taught using musical accompaniment. The use of musical accompaniment is adjusted to the material being taught.

Learning evaluation

After students have been able to dance Zapin Pecah Dua Belas, each student is tested. With the assessment, students must memorize and be able to dance correctly. If they are able or pass the test. Learners are allowed to learn the next material at *Bina Tasik* studio.

CONCLUSION

Based on the discussion and analysis above, it

shows that there is a charm built on the learning process of locality-based dance. Variety of motion 1 *sembah tiga/pecah satu* contains the value of courtesy, variety of motion 2 *pecah belakang* contains the value of mutual cooperation, variety 3, 4, 5, *pecah tengah, pecah samping*, pecah pangkal contain the same value, namely concern for the environment, for variety 6 *sut tengah* contains the value of fairness and patience, variety 7 *pecah setengah* contains the value of humility, variety 8 *pecah delapan* contains the value of mastery of the eight cardinal directions, variety 9 *pecah ujung* contains the value of never giving up, ragam 10 *pecah sepuluh* contains the value of togetherness, variety 11 *sut gantung* contains the value of prioritizing justice and patience with balance, variety 12 *tahto* contains the value of sincerity and gratitude.

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